

*Creative Crafters*

by Rosemarie Jonker

# A Closetful of Doll Clothes



❧ *Creative Crafters* ❧

# A Closetful of Doll Clothes

for 11½-inch, 14-inch, 18-inch and 20-inch dolls

Rosemarie Ionker

Portfolio Press



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## DEDICATION

This book, my first, is dedicated to my granddaughter

œ Sara Alexia œ

who, at her still very young age, has shown a keen interest  
in nice and embroidered clothes for herself  
as well as her dolls.







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on page 130.





Patterns for  
Jenny begin  
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Patterns for  
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Patterns for Emily  
begin on page 112.





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Jenny begin on  
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Emily begin  
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begin on page 58.







# Getting Started



A *Closetful of Doll Clothes* features patterns to fit four sizes of dolls — 11½ inches (29 cm), 14 inches (36 cm), 18 inches (46 cm) and 20 inches (51cm) tall. Basic patterns included are for a coat, a dress and a smocked dress, a pinafore, a jumper, a blouse and underwear, including a petticoat. With variations of sleeves, collars, trim and other embellishments, a complete trousseau, or wardrobe, for a doll can be created using these basic patterns. Material in a variety of prints and textures can be used, enabling you to fashion a diverse wardrobe for the most discriminating doll. Let your imagination flow and do not hesitate to create unique combinations.

The word trousseau comes from the French word *trousse*, which means bundle. Today a trousseau is thought of in terms of a bundle of clothing and personal possessions which a bride brings with her to her new home, more specifically, according to the dictionary, "a bride's outfit of clothes, linens, and so forth."

Dolls with trousseaus were very popular in France in the 19th century when young girls of "means" had wonderful dolls with haute-couture fashions. More often than not, these dolls represented young women, and, in some rare cases, young men, but hardly ever were young children represented.

The concept of a trousseau has been adapted for the dolls of today. Dolls depicting young children with accompanying clothing and accessories are referred to as dolls with wardrobes, rather than trousseaus. A doll with a wardrobe is a very

popular concept for present-day collectors. With the basic patterns given here, any number of outfits can be created for each of the dolls.

Just like patterns for "real people," doll patterns in a certain size do not fit all dolls that size. Although one doll might be the same height as another, the proportions can vary, as they do for people — from a grown woman, to a child, to a toddler, to a baby. For this project, four dolls of average proportion (as compared to the proportions of a child) were chosen. Ideas and suggestions will be given on how to make a whole range of styles from the basic patterns.

Marley, a 20-inch vinyl doll by Helen Kish from Kish & Company, represents the oldest of the dolls. For Marley, an outfit of pink and teal was created. The wool coat in light sea-green with crocheted edges came first. Her matching green silk dress was decorated with a white organza collar and, since Marley is the type that can wear lots of frills and lace, the collar has been edged with delicate lace. The basic dress in candy-cane pink stripes topped with a pink apron in a delicate pink fabric was the next creation.

Bethany, an 11½-inch vinyl doll from Kish & Company, represents the youngest of all the dolls. It was decided that Bethany should have bright and cheerful colors; her coat is a bright red wool, edged with blue braid. Her dresses were created in bright colors to match the coat.

Emily, an 18-inch porcelain doll from Dianna Effner (molds for this doll are commercially available), is the earthy natural

type of girl. Her wardrobe is based upon an orange coat, followed by dresses in colors that match the coat, such as brown, cream white and rose.

Jenny, a 14-inch porcelain doll, also by Dianna Effner, is the sweet reserved type. For her wardrobe, soft blues, light reds, pinks and white are used, beginning with a light blue cotton coat.

To create your doll's trousseau, you need to decide on the style of garments and the materials that will be used. Do you want to create a nostalgic, classic, contemporary, casual or sporty style? Or perhaps you would like to create your own style! Decide which style will fit your doll best.

Then you will need to determine whether the doll is to be played with by a child, or if it will be used by an adult as a decorative piece, a reminder of times gone by, a sampler of old handicrafts. Or perhaps it will belong to a collector who will want to display the doll and change its clothing on different occasions. Once you have made your choice of style and decided upon the purpose of the wardrobe, you can then decide which materials, trims and color combinations you want to use.

To create a balanced and coordinated wardrobe, a base color for the fabrics to be used should be chosen. Different shades of this color can be used and then at least one complementary color for variation can be added. One suggestion is to start with the coat as the base color because the fabric for this piece in the right weight and texture may be the most difficult to find. Determine which styles can be created with the materi-

als available and then look for complementary colors and fabrics for the other outfits. This may be a time-consuming project as a suitable print may be found, but not be in the right weight or texture, or you may find suitable fabric that does not match the others chosen. Remember that the smaller the doll, the more difficult it will be to find the right mix of fabrics, trims and laces. However, perseverance pays off and your project will eventually "come together," much to your satisfaction and delight.

Once your wardrobe has been created, a trunk, suitcase or some kind of container is needed in which to carry or store the items of clothing. These are readily available on the market or can be designed and hand-crafted specifically for an individual doll and her wardrobe.

Please note that the instructions in this book are not geared toward the beginning seamstress but are intended, rather, for those with a moderate amount of sewing experience. The beginning seamstress is welcome to try the projects, but it is recommended that a book on basic sewing instructions be consulted in conjunction with this book.



# Selecting and Preparing Fabrics



The choice of fabrics is one of the most important factors in creating a suitable garment for a doll. Whenever possible use natural fibers such as cotton, silk, wool or a combination of these. Because these fabrics are softer, they fall better and can be steamed and draped more easily for a more elegant appearance.

For most dolls, soft shades are more suitable than bright colors, but this does not preclude the use of shades of red or blue which can be softened in color. Avoid using a strong pink as this could overwhelm the doll's complexion.

Most of the cotton fabrics today are very suitable for doll clothing as they are offered in soft and muted colors. If one particular material still appears too bright, a short soak in a diluted bleach solution or in tea can remedy this. Try this on a small sample of the material before you decide what is best.

If a fabric is too stiff, it should be washed a few times until it is soft enough. Should the fabric be too soft, which would pose a problem if it is to be embroidered, it can be stiffened with starch, preferably an aerosol starch.

Pinwale corduroy is also a rewarding choice of material because of its rich and warm color and feel. It is especially suitable for a winter outfit without being bulky. Pinwale corduroy is usually preferable to velvet which, in spite of its nice look, is too stiff for small-sized garments.

If the desired color cannot be found, try your hand at dying. "Dylon" is recommended and has been used with beautiful and

rewarding results. Dying is also a good idea for lace and trimmings. Certain buttons can also be dyed, depending on the material the buttons are made of. You will have to try this out. Follow the dying instructions on the package, but always use a little less of the dye than recommended. You can repeat dying the fabric to get a darker shade, but trying to reverse the process — taking it from a dark shade to a lighter shade — is extremely difficult. Try mixing different colors of dye together to attain a new shade or color. For example a pinch of Dylon No. 1 and No. 22 each will give you a broken white or light shade of ecru.

# Embellishments



There are numerous ways to decorate, trim or embellish a finished dress or outfit. A few methods and suggestions are mentioned here to get you started. Please see pages 38-40 for samples of the laces and ribbons described.

**Lace:** This is one of the many types of trim used to decorate garments. There is quite a variety of laces on the market suitable for dolls' clothing. The finest is French Valenciennes lace, which is available in many widths and also as various *entre deux* or insertions. Valenciennes lace, often used in heirloom sewing, a technique which is covered in other publications, is seldom used just straight on the hem. It should be gathered at a ratio of at least 1½ inches (4 cm) of lace to 1 inch (2.5 cm) of fabric for a wavy look. For more fullness, gather at a ratio of 2 inches (5 cm) or 2½ inches (6 cm) of lace, at the most, to 1 inch (3 cm) of fabric.

Swiss embroidered laces are also great to use. The best choice is those laces with small designs and fine embroidery. These should be done on batiste or fine cotton lawn and the embroidery should be done with cotton thread. Inexpensive laces, either made from coarse cotton and/or embroidered with rayon will, in most cases, look too coarse on dolls.

Bobbin laces are, in most cases, too heavy, but can be used as edging or insertion on linen and cotton. However, as with all things, there are exceptions. For example, in one of many designs for a very large doll, bobbin lace was used for a folkloristic outfit and a guipure lace was used on an historical costume.

**Ribbons:** Satin ribbons, single- or double-sided, and taffeta ribbons made of polyester fiber are commonly available in many one-colored variations. Taffeta ribbons also come in striped or tartan motifs.

French jacquard ribbons, available in different widths, often have flower patterns woven in. Some even have a dainty ruffle on one edge or a ruffled section between two flat bands. These ribbons are of different synthetic fibers like rayon, acetate or polyester. Very rarely one will find an old piece of pure silk.

Embroidered ribbons on colorfully woven braids made of 100 percent cotton can still be found from various parts of the world.

Ribbons can be sewn on by machine or embroidered on by hand. Simple embroidery stitches such as featherstitch, cross-stitch or chain stitch are very effective. Ribbons embroidered on the fabric with little flowers or a chain of flowers and leaves will make an attractive detail.

**Soutache:** A fine soutache can be used as a simple and easy decoration in straight lines. On antique dolls' clothing, elaborate designs created with soutache are often found. This is done by alternately pulling one or the other inner cord of the soutache and forming little loops and circles, which are then sewn on by hand.

**Pearl braid:** This is an ideal material for accentuating edges. Small collars are easier to finish if edged with pearl braid.

**Cording or piping:** These can be used to finish off the edges of coats and jackets. In the case of very thin fabrics, where the stitching



on the hem will show on the right side, you can try to fasten the inside with an embroidery stitch on the outside.

**Binding:** This can be done with a bias band of a suitable material with a special binding braid.

**Embroidery:** Another method of decorating an outfit is with embroidery. Cotton floss and/or silk ribbon is generally used, but fine wool, used for bullion stitching, is an attractive alternative. You could even try to crochet the yoke on the dress or pinafore, or crochet the edges of the neckline, hem and/or armholes.

A beautiful finish is an embroidered edge, like the one on the dress for Bethany. The large collar has been edged with embroidered scallops.

When embroidering, remember that the material should always be embroidered before cutting so as to enable you to use a hoop. Even if you prefer not to use a hoop, it is easier to embroider before cutting. There is more to hold on to.

To apply the design to be embroidered, use white or gray transfer paper. It is recommended that the dress pattern be cut with the embroidery on the line and placing this straight on the grain of the fabric. Holding it down at the edge, carefully push the transfer paper between the fabric and the embroidery design with the transfer side facing the fabric. Then, using a pencil, draw over the design so it will be transferred onto the fabric.

In the case of embroidery on batiste, lawn or other sheer fabrics, place the material onto the embroidery design, making sure to place it straight on the grain. Then

carefully copy the embroidery design onto the fabric using a soft pencil or fabric pen.

If pin tucks are to be used on a bodice or yoke, cut a sufficiently big piece of material. Determine the distance of the first tuck from the side and mark a straight line following the grain of the material. Now mark from the first line the number of pin tucks you wish to make with a very fine pencil in even distances across the piece of material. For small pin tucks, a suggested distance in most cases is  $3/8$  inch (.9 cm). For larger tucks, a  $3/4$  inch (2 cm) distance would be appropriate. The distances between the marks should be 4 inches (10 cm).

When doing pin tucks or tucks around the hem, use the finished hemline as a guide for the tucks. This means you need to make sure that before doing the hem you have decided on how many pin tucks you want to make and the inches (cm) you will require to make these tucks. Depending on the material, the pin tucks use the amount of material calculated with little variation. Therefore, it is recommended that you do your hems and pin tucks first, iron this and then measure and cut the length of the skirts. This applies particularly to the petticoats. In the case of the dress, extreme care needs to be taken with the calculations.

Embroidery, such as stem stitch, chain stitch or featherstitch, to hold down the hem or folded edge, is done once all the other sewing is completed.

**Smocking:** Smocking is decorative stitching to control gathers on loose-fitting traditional shirts which were called smocks. "Smock" is the old English term for a chemise or shift.

Smocks were worn by most agricultural

workers and children in England and Wales in the late 17th and 18th centuries. Mechanization rendered the loose-fitting garments impractical and the art of smocking was transferred to decorating ladies' and children's wear. This became very fashionable in the 20th century. In spite of our modern hectic life and the mass production of clothing, labor-intensive hand-smocking has survived with embroidery enthusiasts. There are many books written just on the subject of smocking, taking it to an art form far beyond its use for garments.

There are many fabrics available today suitable for smocking. Natural fabrics like cotton, linen, wool and silk are always beautiful to work with, but even mixtures of man-made fibers will, in most cases, also work well. It is important that the fabric you choose to smock be woven evenly and drape well, or else it will bulge out and buckle on your poor little doll.

Fabrics for smocking can be of a solid color or print. A striped or checked fabric will have a stunning effect when hand-gathered so that only one color shows on the front of the dress and the other color is hidden by the smocking stitches.

To prepare the fabric for smocking, it needs to be gathered into even pleats. This can be done manually with the use of transfer dots, which should be ironed on the wrong side of the material. These dots should be picked up row after row with a needle and strong thread of a contrasting color. The transfer dots are available in a variety of sizes and the size you need will depend on the fabric you use. As a general guide, I suggest you use dots that are 1/4

inch (.65 cm) apart. An even faster method is to use a smock-gathering machine. Here the fabric is rolled onto a rod, pushed into the loops of the machine and fed slowly into the gap between the two brass rollers. The roller will pleat the material and the needles of the machine will evenly thread as many rows as you need at one time. The disadvantage of the machine is that you are tied down to a certain distance of gathers and the fullness of the pleats that comes with this restraint. If smocking manually, whether with the help of transfer dots or not, you can reduce the distance of the pleats and, therefore, the fullness of the garment.

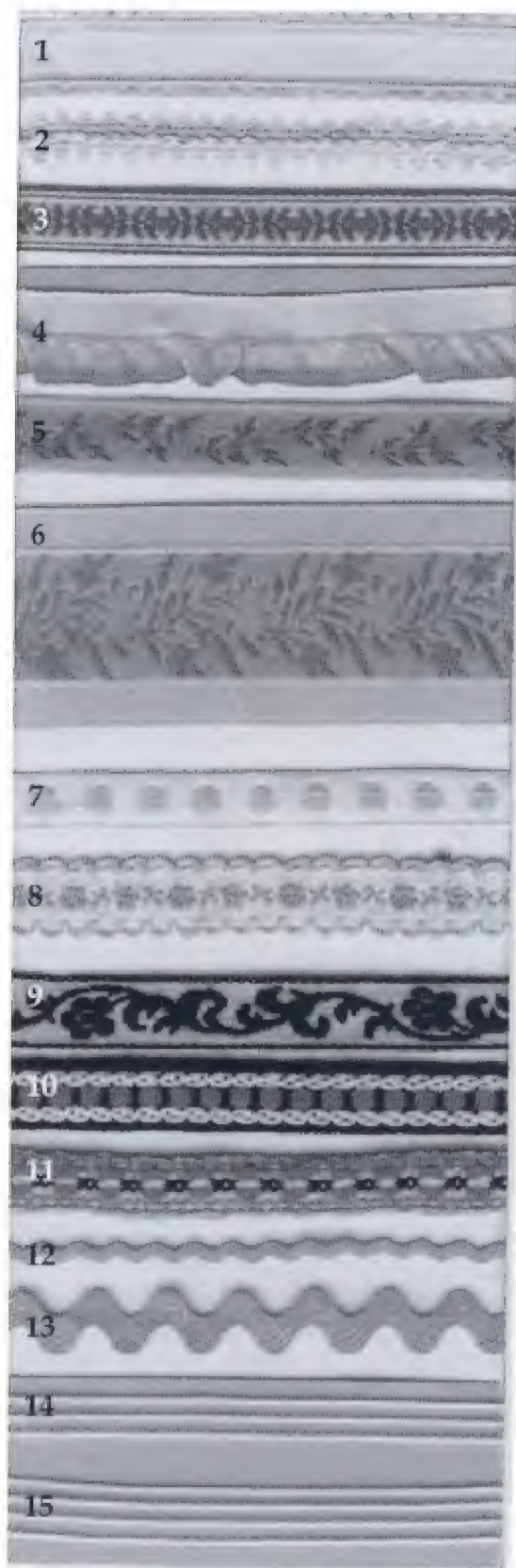
For any method of pleating that you select, it is important to have the pickup points accurately on the straight grain of the fabric so that all pleats fall straight and parallel to each other.

Once the material is evenly gathered, you can start to embroider. For the larger dolls -- Marley, Emily and Jenny -- three threads of six-stranded cotton floss was used. For Bethany, two threads were used for finer embroidery.

All smocking patterns are derived from a few basic stitches. You just have to select the smallest ones for your doll project. While a smocked yoke should have a certain elasticity, on a doll's dress you have to be sure that the un-embroidered larger areas the fabric gathers do not pucker out, creating an untidy impression. This can be avoided by a straight row of smocking on the reverse top side of the pleats which will hold all pleats in place. This is also useful at the lower end of your smocking to give a more accurate line at the waist.



# Ribbons



1. Pure silk French ribbon
2. Pure silk French ribbon
3. Pure silk French ribbon
4. Ribbon with ruffled edge, polyester and acetate
5. French Jacquard ribbon, 100 percent viscose
6. French Jacquard ribbon, 100 percent viscose
7. Cotton ribbon from various countries
8. Cotton ribbon from various countries
9. Cotton ribbon from various countries
10. Cotton ribbon from various countries
11. Cotton ribbon from various countries
12. Cotton rickrack
13. Cotton rickrack
14. Shirring elastic, three thread
15. Shirring elastic, four thread

Please turn to page 7 to see these ribbons in color.

# Lace



1. Embroidered edging lace

2. Embroidered edging lace

3. Embroidered edging lace

4. Embroidered edging lace

5. Embroidered *entre deux*

6. Embroidered *entre deux*

7. Embroidered lace

8. Embroidered lace

9. Embroidered lace



# Lace



1. Valenciennes lace
2. Valenciennes lace
3. Valenciennes lace
4. Valenciennes lace
5. Valenciennes lace
6. Valenciennes lace
7. Valenciennes *entre deux*
8. Valenciennes *entre deux*
9. Fine bobbin lace
10. Soutache
11. Braid with tiny scallops
12. Pearl braid
13. Decorative braid
14. Cording
15. Cording
16. Cording
17. Cording

# Fabric and Trim Requirements



All measurements given for fabric usage are based on a straight piece of cloth for one garment. For the smaller sizes, there will often be large pieces of fabric left over. Some odd remnants from another project may very likely suffice.

Please note that the measurements for the laces are given without taking gatherings into consideration. If you prefer more fullness, you will need to add 50 percent to 100 percent more to the given measurement, depending on the type of lace used.

## Fabric and Trim Requirements Chart

Please note that the fabric requirements are based on material 44 in (111 cm) wide.

	Inches	Centimeters	Inches	Centimeters	Inches	Centimeters	Inches	Centimeters
<b>SIZES:</b>	11½ in	29 cm	14 in	36 cm	18 in	46 cm	20 in	51 cm
<b>PATTERN FOR:</b>								
<b>Blouse</b>	5 in	13 cm	6 in	15 cm	7 in	18 cm	8 in	20 cm
<b>Dress</b>	6½ in	17 cm	8½ in	22 cm	12½ in	32 cm	15½ in	39 cm
<b>Jumper</b>	6½ in	17 cm	8½ in	22 cm	9 in	23 cm	10½ in	27 cm
<b>Pinafore</b>	7½ in	19 cm	9½ in	24 cm	11 in	28 cm	14 in	36 cm
<b>Smocked Dress</b>	10 in	25 cm	12 in	31 cm	17 in	43 cm	19½ in	50 cm
<b>Coat</b>	15 in	38 cm	19 in	48 cm	24½ in	62 cm	27½ in	70 cm
<b>Panties</b> Material	4½ in	12 cm	5 in	13 cm	7 in	18 cm	7½ in	19 cm
Lace	9 in	23 cm	11½ in	29 cm	15 in	38 cm	14 in	36 cm
<b>Bloomers</b> Material	5 in	13 cm	6 in	15 cm	8 in	20 cm	8½ in	22 cm
Lace	8 in	20 cm	10 in	25 cm	12 in	31 cm	14 in	36 cm
<b>Petticoat</b> Material	6½ in	17 cm	7 in	18 cm	9 in	18 cm	15½ in	39 cm
Lace (around the hem)	24 in	61 cm	26 in	66 cm	29½ in	75 cm	30 in	76 cm



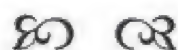
## Fabric and Trim Measurement Chart

DESCRIPTION	Marley	
	Inches	Centimeters
Dress length from nape of neck to hemline.	12¼ in	31 cm
Waist elastic for panties including 2 x 1/4 in (.65 cm) seam allowance	9½ in	24 cm
Lace length for legs of bloomers including 2 x 1/4 in (.65 cm) seam allowance	6¼ in	17 cm
Lace length for legs of panties including 2 x 1/4 in (.65 cm) seam allowance	7 in	18 cm
Skirt for petticoat includes a seam allowance for back center and waist (width by skirt length)	31 in by 8-5/8 in	79 cm by 22 cm
Shoulder straps for petticoat including 2 x 1/4 in (.65 cm) seam allowance	4-3/8 in	11 cm
Ties for smocked dress cut and doubled (width by length of tie)	2 in by 15 in	5 cm by 38 cm

Emily		Jenny		Bethany	
Inches	Centimeters	Inches	Centimeters	Inches	Centimeters
11 in	28 cm	8¼ in	21 cm	6¾ in	17 cm
8-3/4 in	22 cm	7 in	18 cm	6 in	15 cm
6 in	15.5 cm	5 in	13 cm	4 in	10 cm
7½ in	19 cm	5¾ in	14.5 cm	4½ in	11.5 cm
28½ in by 7-7/8 in	72 cm by 20 cm	25¼ in by 5¾ in	64 cm by 15 cm	18 in by 4¾ in	45 cm by 12 cm
4-1/8 in	10.5 cm	3-3/8 in	9 cm	2¾ in	7 cm
1¾ in by 14 in	5 cm by 36 cm	1½ in by 11 in	4 cm by 28 cm	1-3/8 in by 10 in	3 cm by 25 cm



# General Instructions



Before you begin your project, it is recommended that you carefully read through the instructions and make a sample first in muslin or other material, as the pattern may need to be adjusted to fit your particular doll.

## Using the Patterns

Using a cardboard pattern or template eliminates having to pin the pattern onto the fabric. Just hold the pattern down on the fabric and trace around the edges with a pencil. You only need to pin the fabric together before cutting.

## General Cutting Instructions

Pattern pieces 1B, 2B, 2D, 3B, 4B, 4C, 5A, 7F, 7G and 9A are all to be cut on the fold. All other pieces need to be cut double.

The Peter Pan Collar (7D) needs to be cut twice for the upper collar and twice for the under collar.

The Round Collar (7E) needs to be doubled while the large collars — Big Square Collar (7F) and Sailor Collar (7G) — can be finished with pearl braid or laces between the two layers of material or from a single layer, depending on the style.

Marley's organza collar on her silk dress (see page 9) is from single material, while Bethany's white collar on the print dress (see page 26) is doubled.

The bodice of the petticoat (9A) is doubled. The same for the yokes of the jumpers (3A and 3B). Remember to cut off the facing of 3B, just leaving the seam allowance when you double the yoke.

The cap sleeve (8A) can be doubled with a contrasting color used underneath.

The Shoulder Ruffle (8B) is better left single with a lace or pearl braid trimming at the edge. A handmade rolled hem with some decorative embroidery stitches along the edges, such as blanket stitch or scallops, could be used.

The Coat (10) has to be doubled both ways. First over the center front and back and then those two parts over the shoulder line. (An example is shown with the pattern.) The finished pattern is then cut once from the top material and once from the lining material.

Select the pattern pieces needed to make the garment you have chosen.

For a dress with buttons down the back, you need the following pieces: 2A, 2B, 2C, 2D and any one of the sleeves with its matching cuffs. For instance, 6A and 7A for a long sleeve, 6B and 7B for an elbow-length sleeve and 6C and 7C for a short sleeve. A rolled-up sleeve is 6D and does not have a cuff.

For a dress with an open front, use pattern pieces 2C and 2D, 5A and 5C for the yoke with 7G for the collar. Again, you have a choice of sleeves as noted.

For the smocked dress, use pattern 4A and 4B for the yoke and 4C and 4D for the skirt. Again, you have a choice of sleeves as noted.

The cap sleeve (8A) or shoulder ruffle (8B) can be added to either a dress, a jumper or a pinafore.

Note that the cuff for the short sleeve (7C) is not for use on dolls with cloth arms and porcelain hands.

The petticoat bodice is cut twice on the fold. For the skirt, take the width given in

the measurement chart and add about 1 inch (3 cm), so you can later trim the edges without losing the fullness of the skirt. The length of the petticoat skirt depends on the decorations you want to use. It is best to make a sample first, using the various tucks and pin tucks you plan to use. Press it well. Then measure the finished length. Open up an inch or two and measure again how much extra length is required. It is recommended that you calculate 1/8 inch (.31 cm) for pin tucks on a fine fabric like lawn or batiste and 3/8 inch (.9 cm) for the larger tucks. Sewing tucks evenly needs a little practice, but every sewing machine has a little mark or groove on one of the pressure feet that can be used as a guide.

### Sewing the Outfits

Years of experience resulted in my learning to sew clothing for dolls as small as 4 inches (10 cm) by machine. Unfortunately, not all sewing machines are suitable for this type of tiny sewing project. You will have to determine which is best for you: sewing by hand or with a machine or a combination of both. Either way, you will need to find a certain sequence to follow. This makes it easier and less time-consuming to complete a garment.

Generally, all seams should be trimmed and finished with a zigzag stitch or over-edged. If this is not possible by machine, then it should be done by hand with fine over-edge stitches. Fabric glues are not recommended but they do come in handy for very small garments.

Seams are trimmed (over-edge or

zigzag) as one, both layers of fabric of one seam together. Only when a piece is lined and the seams are between two layers of the material, should they be pressed apart and left with raw edges. This mainly applies to shoulder seams when a yoke is doubled or for a lined coat. A seam that joins a straight piece of material and a gathered one is always pressed into the direction of the straight piece because the gathered part will never fold neatly.

### Dress

1. With right sides facing each other, join the shoulder seams of the yoke pieces. Over-edge the seams and press.
2. Sew two rows of gathering stitches along the top of the front and back parts of the skirt.
3. Pull the gathering threads so the width will match the length of the yoke. With right sides together, pin the center front of the skirt to the center front of the yoke. Even out the gathers, leaving about a 1/4 inch (.65 cm) seam allowance on each side of the front yoke piece.
4. In the back center, leave 1½ inches (4 cm) for Marley and Emily or 1¼ inch (3 cm) for Jenny and Bethany, without gathers for the facing and space for the buttonholes and buttons. On the armhole side, again, like the front, 1/4 inch (.65 cm) needs to be without gathers for the seam allowance. Over-edge and press.
5. Sew two rows of gathering stitches across the head of the sleeves. Find the shoulder point by folding the sleeve in half. Pin this point to the shoulder seam of



the yoke.

6. Pin the underarm edges to the side seams of the dress and around the curves of the armholes.

7. Pull the gathering threads to ease the width to fit the armhole. Sew in the sleeve and over-edge it for trim.

8. For dresses with long sleeves, zigzag or serge about 1¼ inches (3 cm) to 2 inches (5 cm) at the wrist end of the side seams and attach the cuffs.

9. For elbow-length or short sleeves, there is no need to serge or zigzag first, because the cuffs are closed with the underarm seam and have no buttons.

10. Serge or zigzag the facing in the back of the dress and finish the neckline with a collar, lace or piping. If the fabric permits, it is best to cut the collars on the bias. Stitch the collar 1/8 inch (.31 cm) around the edge with very small stitches to make sure the curve is even. Turn over, smooth out the seam with a blunt pair of scissors or any other tool you prefer that will not puncture the material. If your collar shows small uneven points, ease them in with a pin before you press it. Decide which side will be the top of your collar and pin the upper and lower part together, rolling it over your finger with the upper part on top. This way, the collar will get a little more length in the upper collar which makes it roll over more smoothly when finished.

a. Pin the collar to the neckline; fold over the facing on the fold line of the back. Place the bias band over the edge of the neckline and stitch all this together. Clip the curve of the neckline; fold over the bias band to the inside and press. Turn in the

seam allowance and hem with fine stitches that do not show on the right side.

b. An alternative is to use a folded bias band stitched around the neckline. Cut a bias band 1 inch (2.5 cm) wide, double it and press flat. Fold this at one end and place on the marking of the fold line. Fold the facing over the bias band and stitch the bias band evenly around the neckline. When you reach the other end of the neckline, fold in the bias so that it is touching the fold line. Fold the facing over this and stitch to the end. Serge or zigzag the edge and fold to the inside. Stitch down the seam allowance from the right side or use embroidery such as herringbone stitching or chain stitch to hold the seam allowance down.

11. It is easier to put the buttonholes in the cuffs of long-sleeved dresses at this point since the garment can still be laid down flat.

12. Closing the side seams:

a. Close the side seams and serge. Serge the hem, fold it 1 inch (2.5 cm) to the inside and press. The back center is then sewn from the hemline to the marking of the opening. On the side of the dress intended for the buttonholes, fold the facing on the fold line to the right side of the fabric. Stitch 1/4 inch (.65 cm) from the folded edge to the center back and clip. Turn the facing of both parts to the inside and press flat. Place both parts on top of each other and fasten the corner piece at the bottom of the opening by machine or hand. Press the fold line of the upper and under part of the back opening.

b. For the smocked dresses, attach the waistbands in the side seams in line with

the smocking. Then continue with step 12a.

c. For the pinafore, cut the facing the whole length of the back center; fold it to the right side, stitch along the line of the hem and turn.

## Blouse

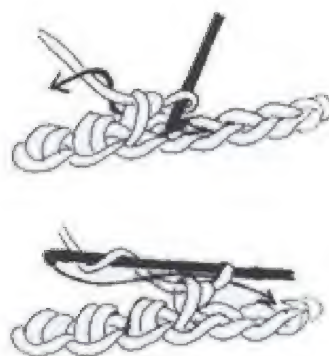
The sewing is the same as the steps mentioned for the dress with exception of the yoke. Should you want to use any decorations such as pin tucks, laces or embroidery these will need to be done before cutting the front.

## Coat

The coat is very simple to sew.

1. Close the side seams.
2. To finish the coat, crochet around the raw edges of the coat, at the same time integrating loops for the buttons, if the fabric is suitable for this method.
3. Binding is another uncomplicated, but attractive finish. On Bethany's coat, a braid is used. Stitch the braid to the coat with a zipper foot and hemstitch to the back of the edge.

Marley's coat is done in a boucle jersey that looks like it is hand-knit. The open edges have been crocheted around with a matching yarn. As the yarn was rather thick, a round of casting on stitches plus one round of picot stitch was used. Smaller picots would also look nice for this.



Emily's and Jenny's coats involve more practice and patience. The explanation for doubling the coat begins with step 5.

3. Emily's coat has been embellished with soutache and doubled with a lining of silk.
4. Jenny's coat is under-lined with thin quilting fleece and then doubled with a cotton fabric in a matching color. Embroidery decoration has been added to the top.
5. **To double the coat:** stitch braid to sleeves if applicable; put right side of the coat to right side of the lining.
6. Join at sleeves, stitching into the sewing line of braid.
7. Sew around the neckline.
8. Trim seam allowances, turn and press.
9. Join the side seams by putting the right sides of the coat fabric on top of each other and sew from the wrong side from hem to underarm point to sleeve hem.
10. Leaving it under the machine with the needle down, turn the coat around and continue to sew the lining together from sleeve to underarm point to hem.



11. Clip the underarm point, press seam allowances apart and turn.
12. Attach braid to front of coat and hemline, securing it into the seam at the neckline.
13. Turn the coat inside out, laying the right sides on top of each other. Start stitching by machine on the line of the braid from the neck down the front along the hem and up the other front.
14. Trim seam allowances and corners.
15. To turn coat around, you have to open about 2 inches (5 cm) of the seam at the hem or in the side seam of the lining.
16. Now turn the coat through this hole, press it all and close the opening by hand.

### **Petticoat**

1. Prepare the shoulder straps, either from ribbon or a tube made of fabric. The shoulder strap lengths given in the Fabric and Trim Measurement Chart (see page 42) contain the seam allowance of 1/4 inch (.65 cm) for both ends.
2. The bodice of the petticoat is doubled.
3. Place the right sides of the material on top of each other.
4. Pin the shoulder straps on the markings at the back of the bodice between the two layers.
5. Stitch the two layers together in the back center to the front of the armhole curve; do not continue to close the front of the bodice. Do this on both sides of the bodice.
6. Pin the front ends of the shoulder straps to the front of the bodice, between the two layers of fabric. Take care to put the straps close enough to the stitching completed in step 5 and sew across the front.

7. Trim the corners; clip the curves, turn and press.
8. To finish the skirt of the petticoat, decorate the petticoat skirt in any way you like and finish the hemline.
9. Trim it to the size given in the Fabric and Trim Measurement Chart (see page 42). For example, if you were sewing for Marley, trim to 31 inches (79 cm) wide with a skirt length of 8-5/8 inches (22 cm). This size includes the 1/4-inch (.65 cm) seam allowance to join to the bodice and 1/2 inch (1 cm) on each side of the back center.
10. Serge the back centers; run two rows of gathering stitches along the top and attach to the bodice.
11. Fold the open side of the facing on the inside of the petticoat over the seams and sew by hand or machine to finish.
12. Close the center back seam about two-thirds of the skirt length from the hem up.
13. Close the petticoat with one or two buttons and thread loops at the back of the bodice.

### **Bloomers/Panties**

1. Sew and serge the seam in the front center.
2. Run two lines of gathering stitches along the edge of the legs and finish with lace or cuffs. The measurements are found on the Fabric and Trim Measurement chart (see page 42).
3. Fold and press the seam allowance flat at the waistline.
4. Sew in the shirring elastic by holding it so you can fasten the first 1/4 inch (.65 cm) without gathers.
5. Then stretch it to the required length and stitch the first row between elastic one

and two. The last 1/4 inch (.65 cm) is again without gathers.

6. Stitch the second row.

7. For Bethany and Jenny, use shirring elastic with three threads of elastic. For Emily and Marley, use the wider one with

four threads of elastic.

8. Close the back center and the inner leg seams; serge.

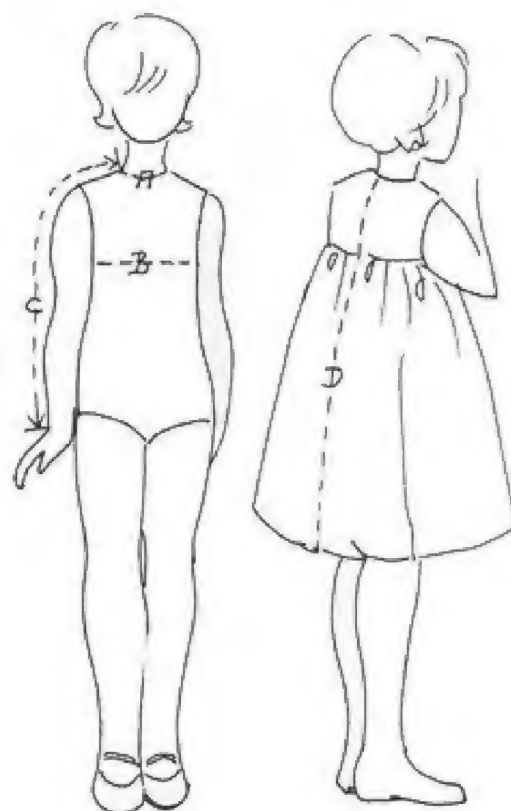
## Dolls' Measurements Chart

<b>Bethany</b>	11½ inches (29 cm)
A neck width	3¾ inches (8.25 cm)
B chest width	5-7/8 inches (15 cm)
C arm length	4½ inches (12 cm)
D dress length	6-5/8 inches (17 cm)

<b>Jenny</b>	14 inches (36 cm)
A neck width	4-3/8 inches (11 cm)
B chest width	8 inches (20 cm)
C arm length	5-7/8 inches (15 cm)
D dress length	8¾ inches (21 cm)

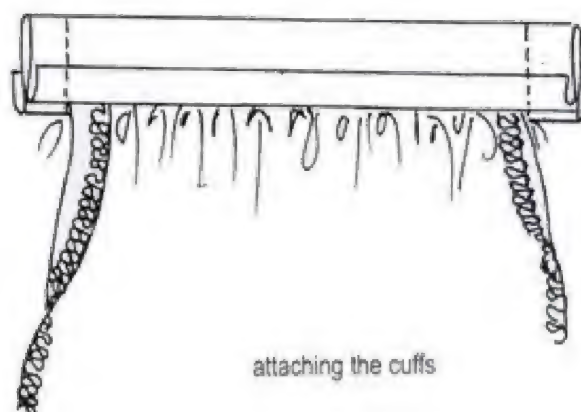
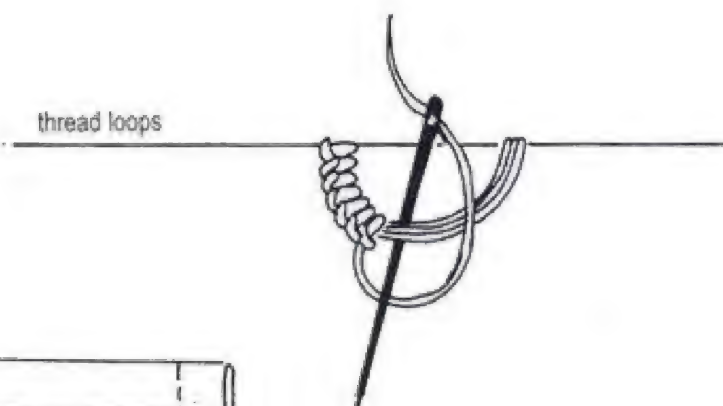
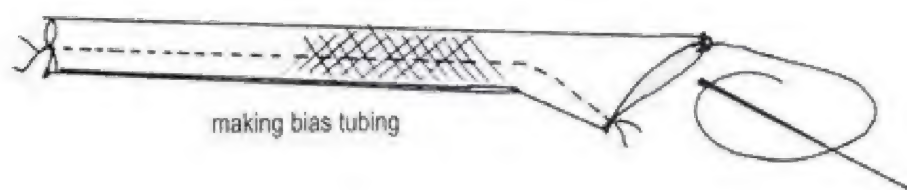
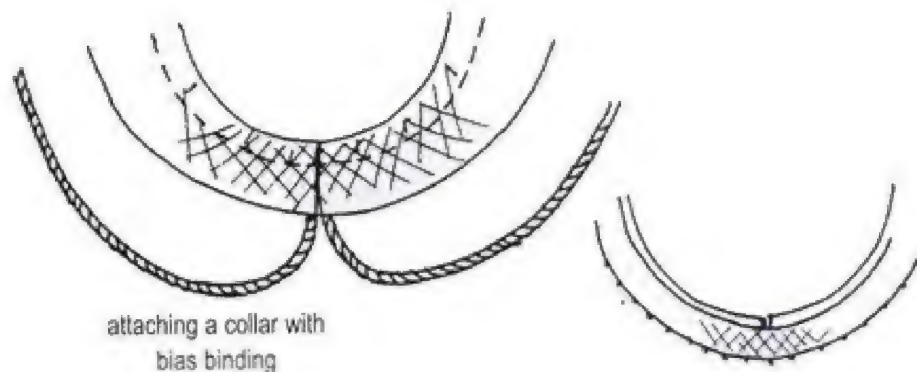
<b>Emily</b>	18 inches (46 cm)
A neck width	5-1/8 inches (13 cm)
B chest width	9-3/4 inches (25 cm)
C arm length	8 inches (23 cm)
D dress length	11 inches (28 cm)

<b>Marley</b>	20 inches (51 cm)
A neck width	5-7/8 inches (15 cm)
B chest width	11½ inches (29 cm)
C arm length	8¾ inches (21 cm)
D dress length	12¼ inches (31 cm)

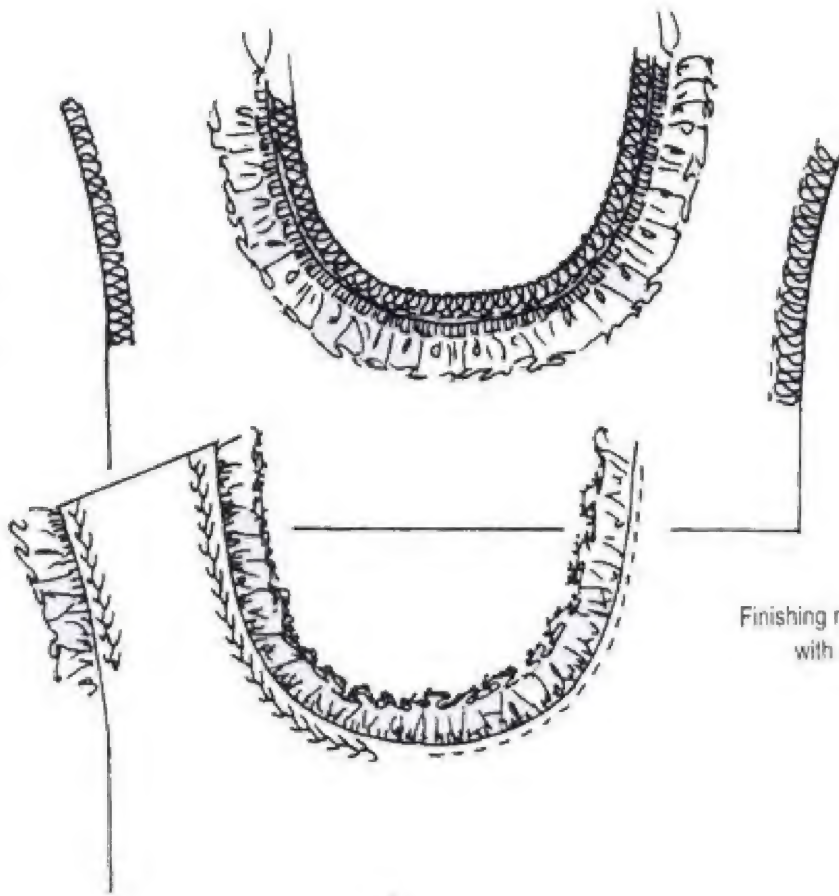




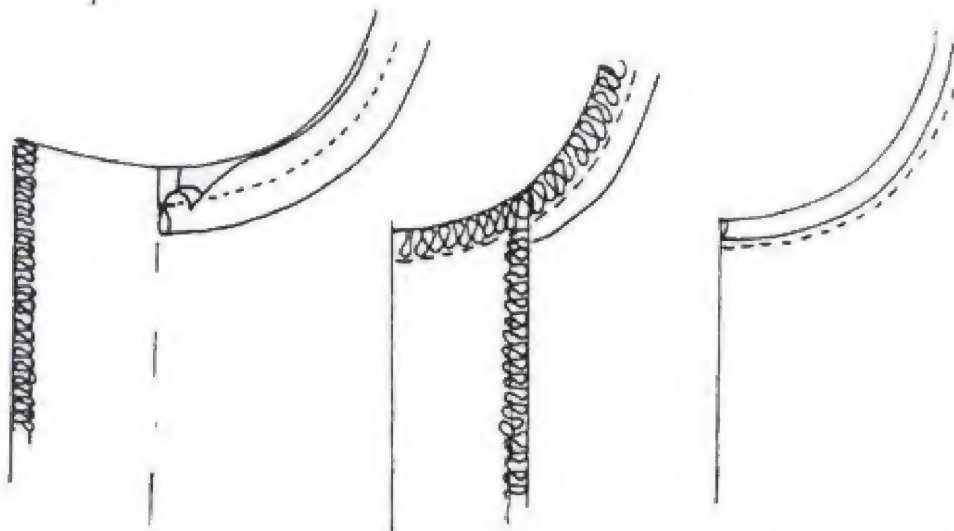
## Sewing Tips



## Sewing Tips



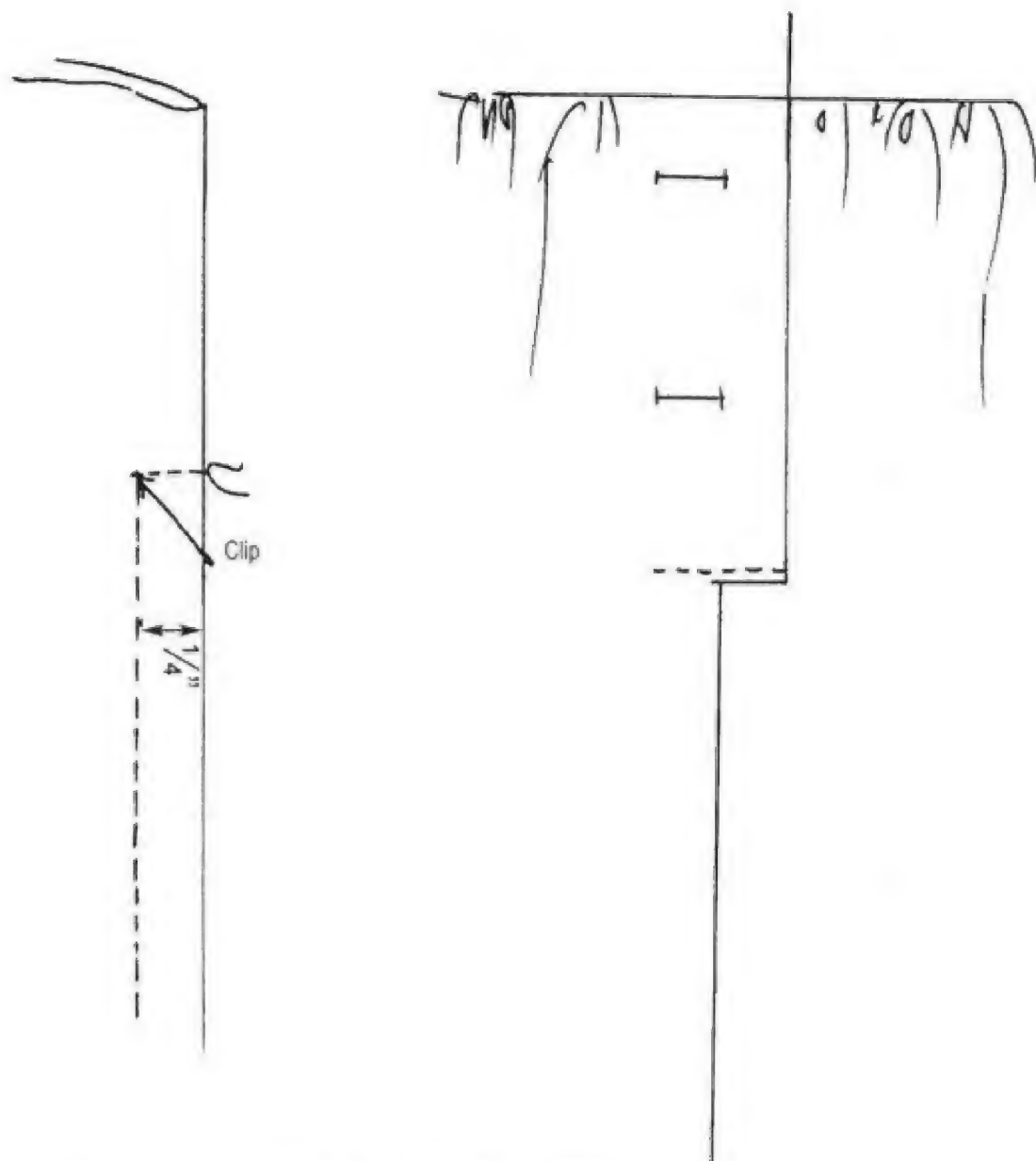
Finishing neck and armhole  
with a lace ruffle



Finishing a neckline with a folded  
bias band

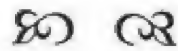


## Sewing Tips



Finishing the center back of a dress

# Pattern Notes



All of the patterns have been drawn with a 1/4-inch (.65 cm) seam allowance. Only the round collars have a 1/8-inch (.3 cm) seam allowance on the outside seam. This makes it easier to sew evenly and you do not need to trim it much before turning the collar.

**Creating patterns for a different size:** To create patterns for a different size, please follow the instructions with the drawing. Please refer to the drawings indicating how to create a pattern for a 16-inch (41-cm) doll. Always keep in mind that the proportions for a doll of a different size have to be the same as those that are used here.

Since the 16-inch (41-cm) doll is a size between Emily and Jenny, copy Emily's pattern and Jenny's pattern pieces. Place them on top of each other in such a way that the centers are aligned and the line of the armhole makes a right angle. Then connect the shoulder points at the neck and arm with an "aid line" and draw a new pattern in the space between the original patterns.

For the sleeve, make the "aid line" at the two underarm points. For the underwear, use the points between the pants legs.

For a slimmer doll, you might want to use the pattern for the smaller doll and lengthen the sleeves and dress as required. For a baby doll, you might want to enlarge the neckline and shorten the sleeves and dress. If the baby doll is a chubby little one, you will want to add some width under the

arms at the side seams of the dress and the sleeves.

**Standard Patterns:** If not otherwise mentioned, the seam allowance is a standard 1/4 inch (.65 cm).


**Petticoat Pattern:** The pattern for the bodice is given with the standard seam allowance of 1/4 inch (.65 cm). The bodice is closed at the back with buttons and the thread loops are done with sewing thread or embroidery floss. The pattern for the shoulder straps includes the seam allowance and takes into consideration that these are doubled and turned inside out after sewing. You may wish to replace the shoulder straps with ribbon or lace and, if so, you need to consider this. The skirt lengths of the petticoats are given with the finished hem and only have a seam allowance for the waist and back center.

**Panties/Bloomers:** The panties/bloomers patterns all have a seam allowance of 1/4 inch (.65 cm). Cuffs for the legs have to be added.

**Dresses:** All dress patterns have the standard seam allowance and a 1 inch (3 cm) hem allowance.

**Blouses:** The blouse patterns have a 1/4 inch (.65 cm) seam allowance for a small hem done by machine. Or they can be hand-rolled.





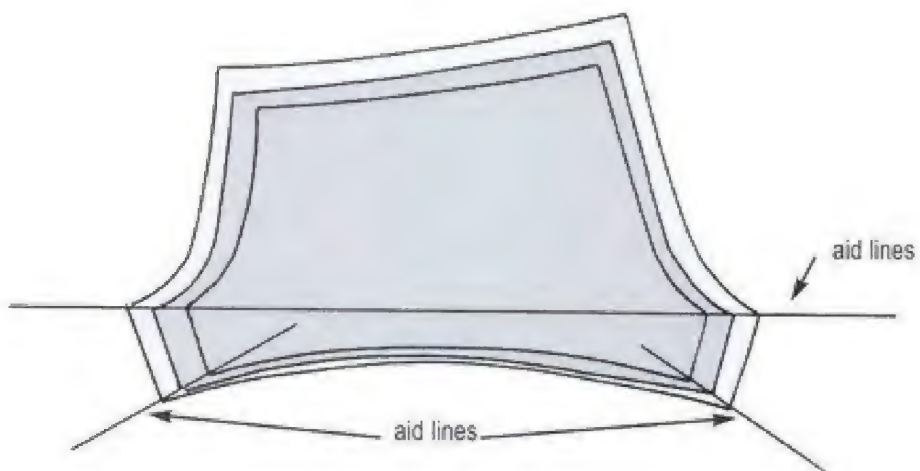
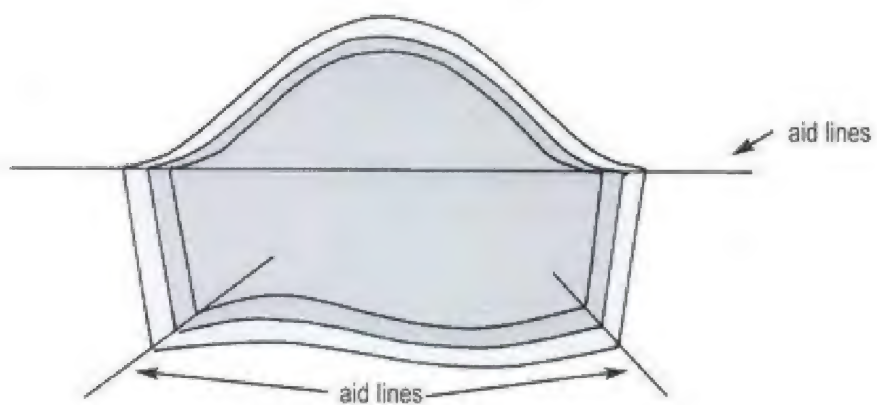
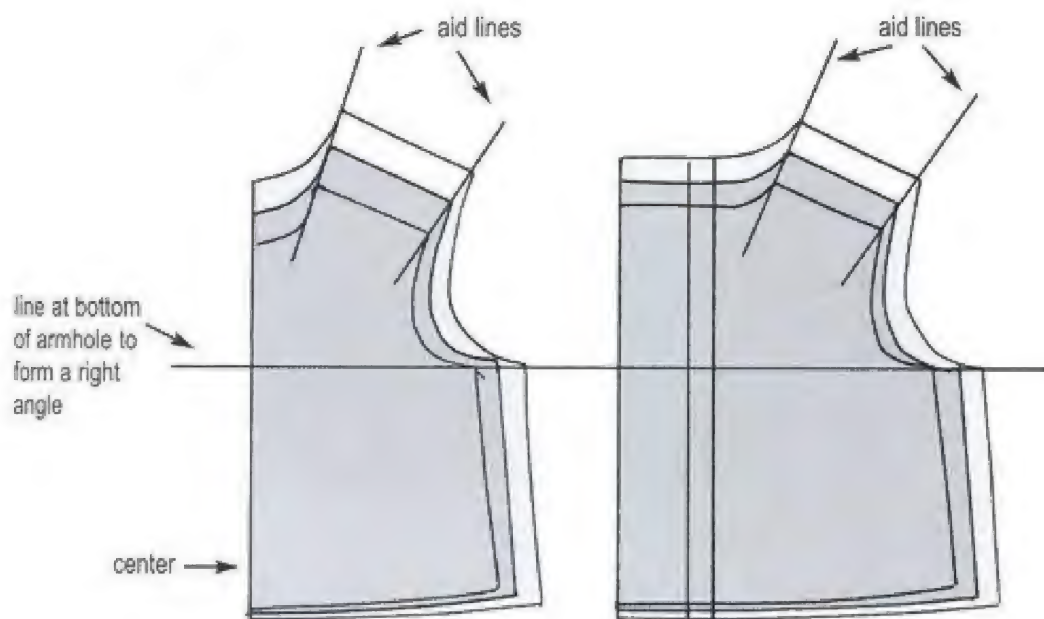
**Jumpers and Pinafores:** This is the same pattern as for the dress skirt only the skirt length needs to be adjusted to your satisfaction as the bodice of the two is slightly longer than that of the dress.

**Smocked Dress Pattern:** For dresses with ties or sashes in the back, use the pattern in the drawing that is reduced in width.

If you want to smock the back of the

dress, you will need to cut the back as wide as the front of the dress. Do not forget the allowance for the buttons at the back. This will have to be added to the center of the pattern.

You could add little ties or ribbons on the side by attaching them in a small pleat at the end of the smocking.

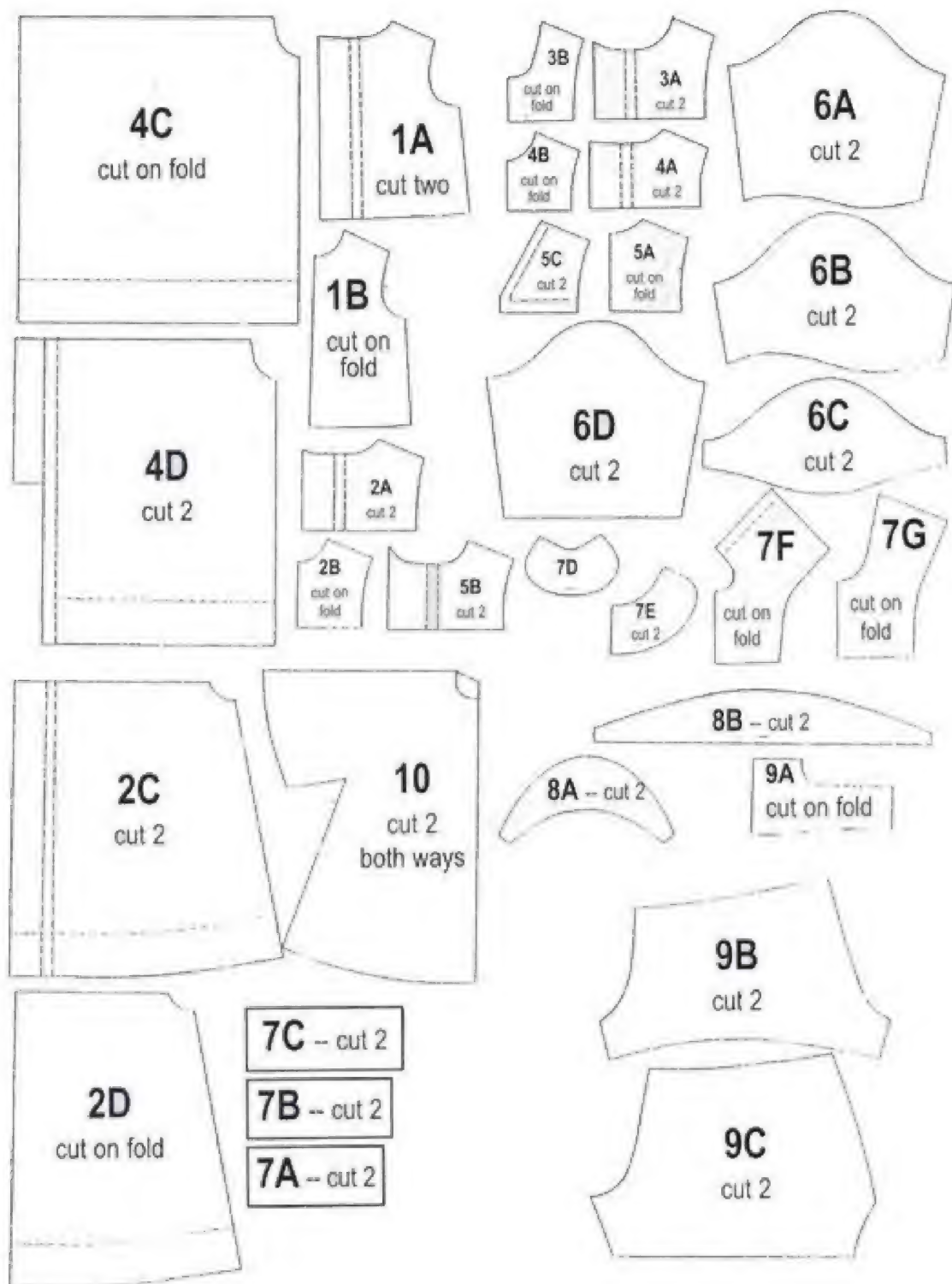




## List of Patterns

Pattern Piece Number	Pattern Description
1A	Blouse Back
1B	Blouse Front
2A	Dress Yoke Back
2B	Dress Yoke Front
2C	Dress, Jumper or Pinafore Skirt Back
2D	Dress, Jumper or Pinafore Skirt Front
3A	Jumper or Pinafore Yoke Back
3B	Jumper or Pinafore Yoke Front
4A	Smocked Dress Yoke Back
4B	Smocked Dress Yoke Front
4C	Smocked Dress Skirt Front
4D	Smocked Dress Skirt Back with reduced width
5A	Dress Back with front opening
5B	Dress Front with front opening
5C	Sailor Dress Front
6A	Long Sleeve
6B	Three-quarter-length Sleeve
6C	Short Sleeve
6D	Roll-up Sleeve
7A	Cuff for Long Sleeve
7B	Cuff for Elbow-length Sleeve
7C	Cuff for Short Sleeve
7D	Peter Pan Collar
7E	Round Collar for front opening
7F	Big Square Collar
7G	Sailor Collar
8A	Cap Sleeve
8B	Shoulder Ruffle
9A	Bodice for Petticoat
9B	Panties
9C	Bloomers
10	Coat

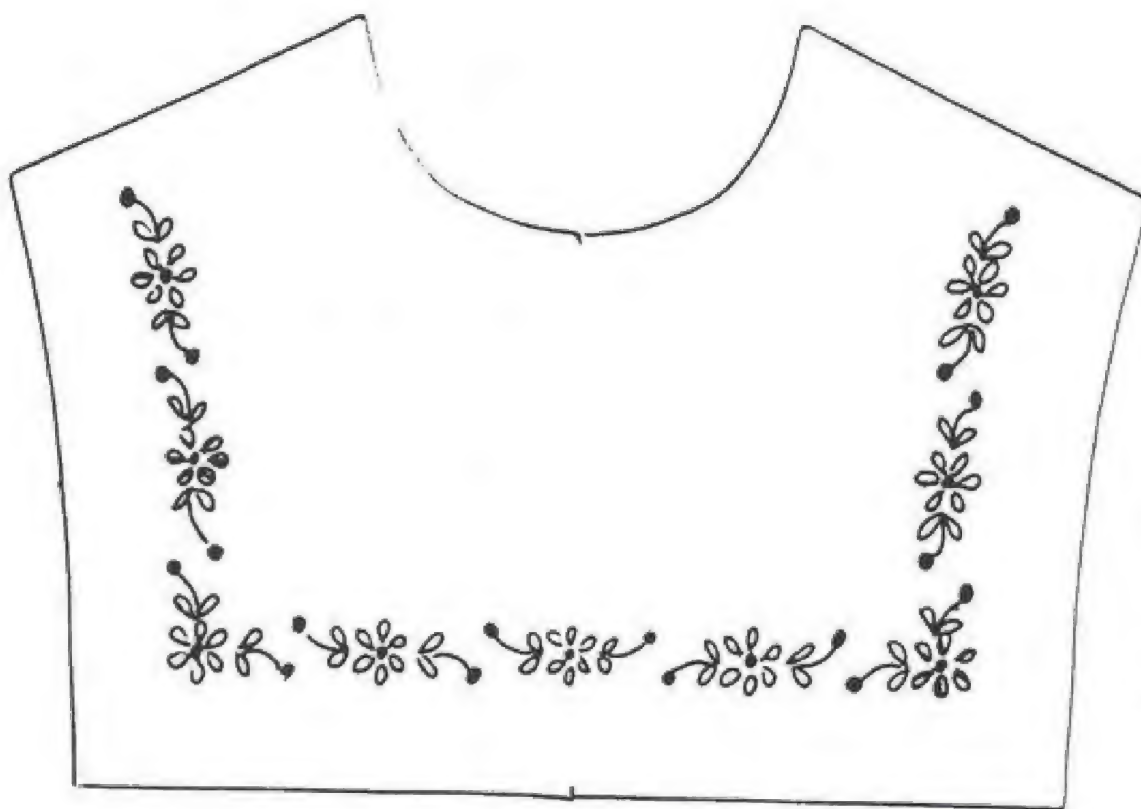
## Pattern Piece Chart



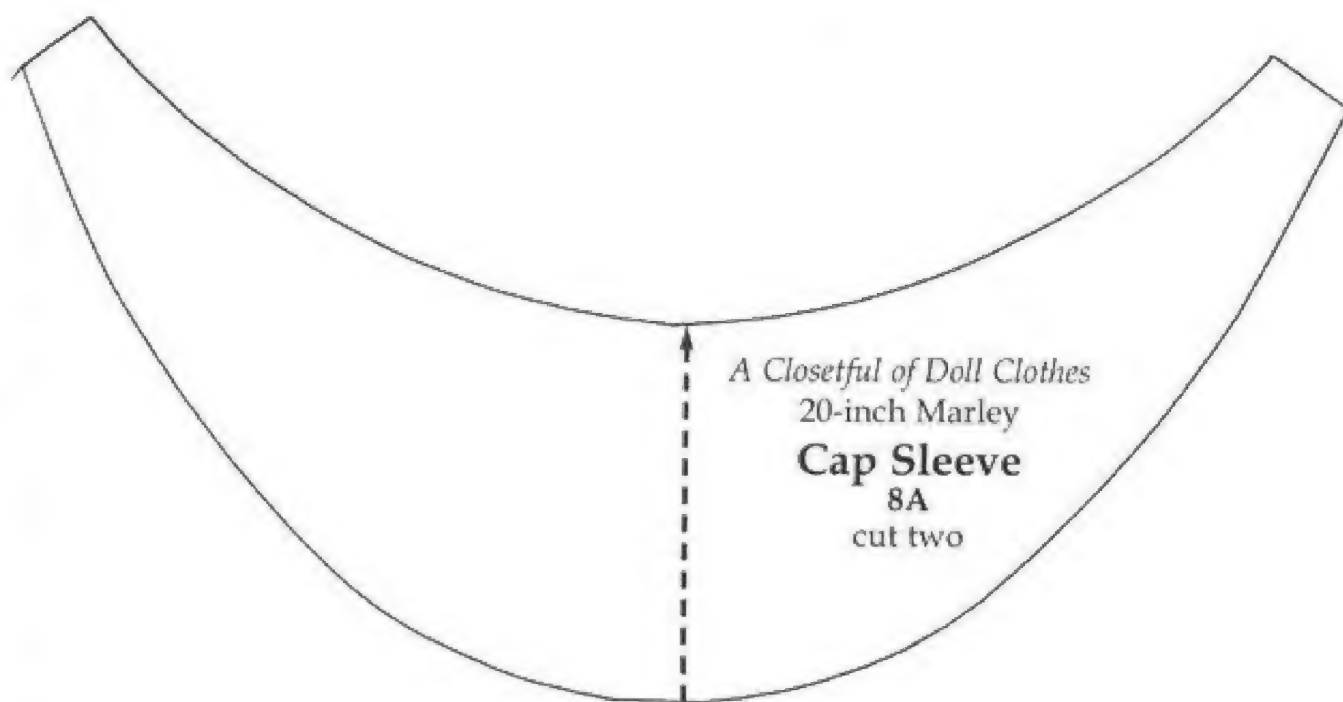


# Marley





20-inch Marley's dress embroidery pattern



A Closetful of Doll Clothes  
20-inch Marley  
**Cap Sleeve**  
8A  
cut two



*A Closetful of Doll Clothes*  
20-inch Marley

**Coat**

10

After butting A and B,  
cut two both ways: over the center  
front/back and then those two parts  
over the shoulder line



**B**

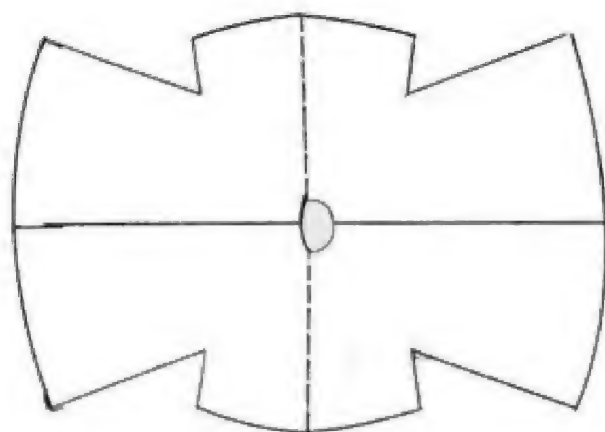
butt A and B before cutting

**A**

**A**

butt A and B before cutting

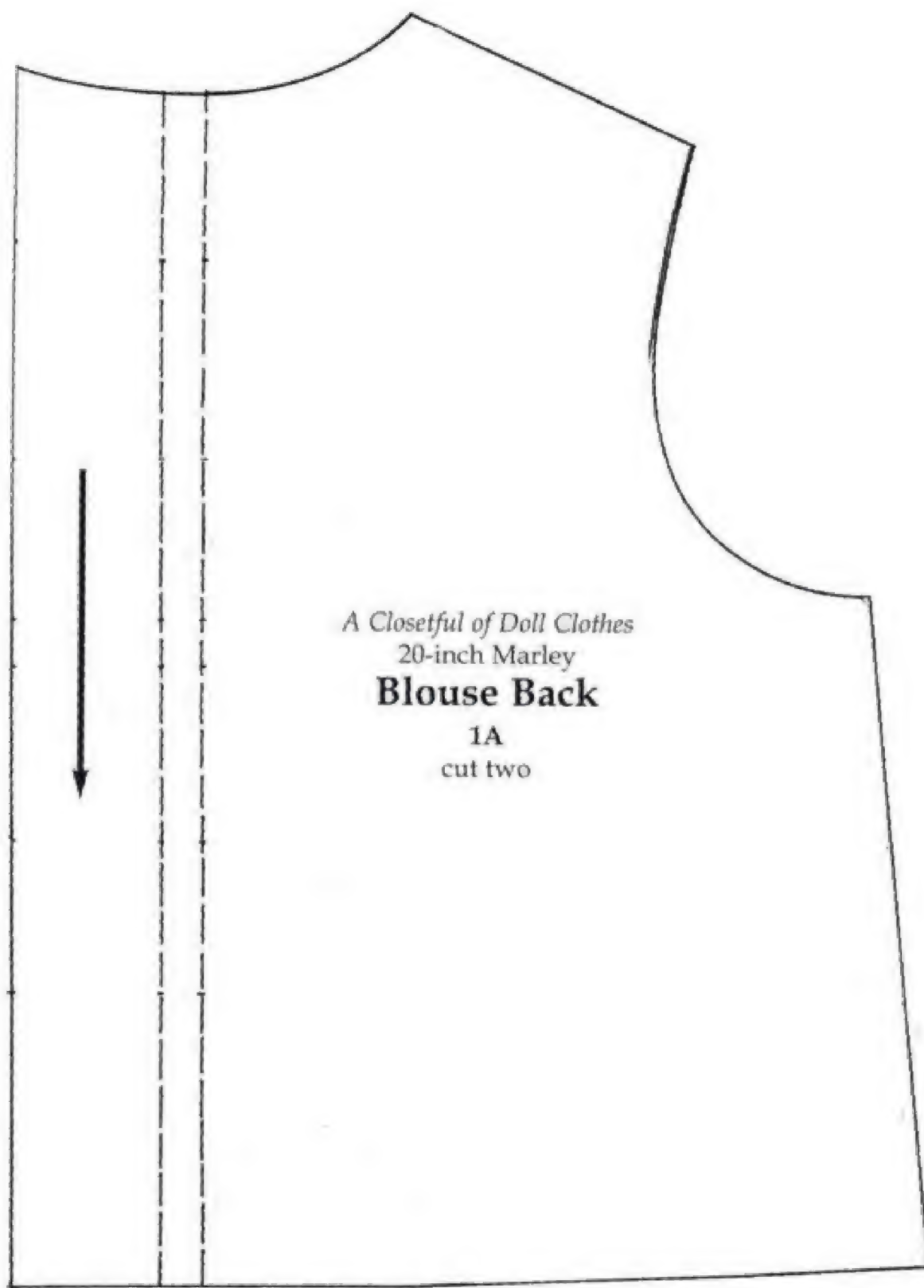
**B**

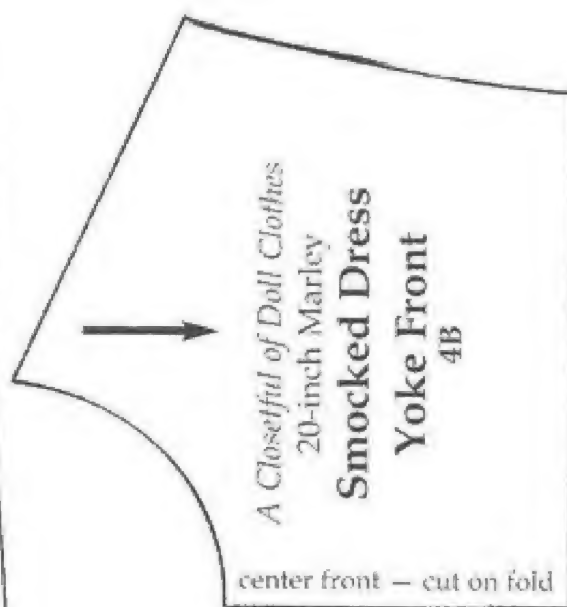
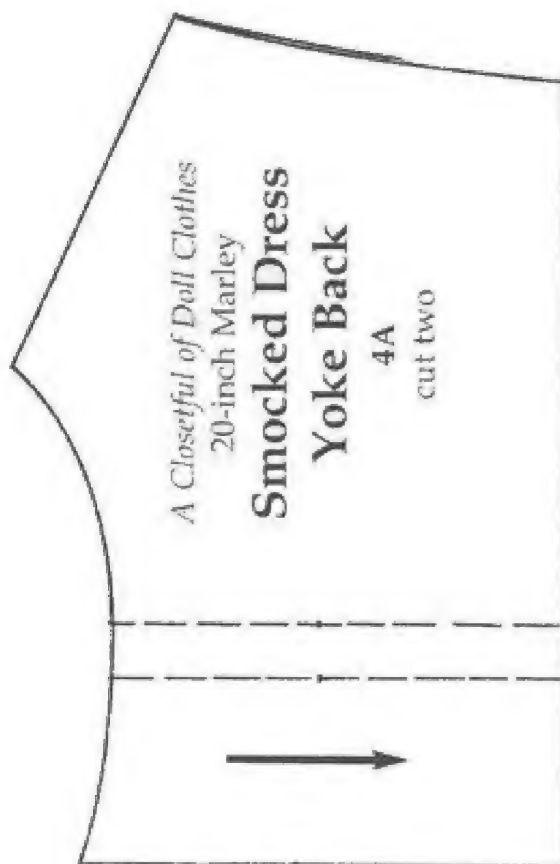
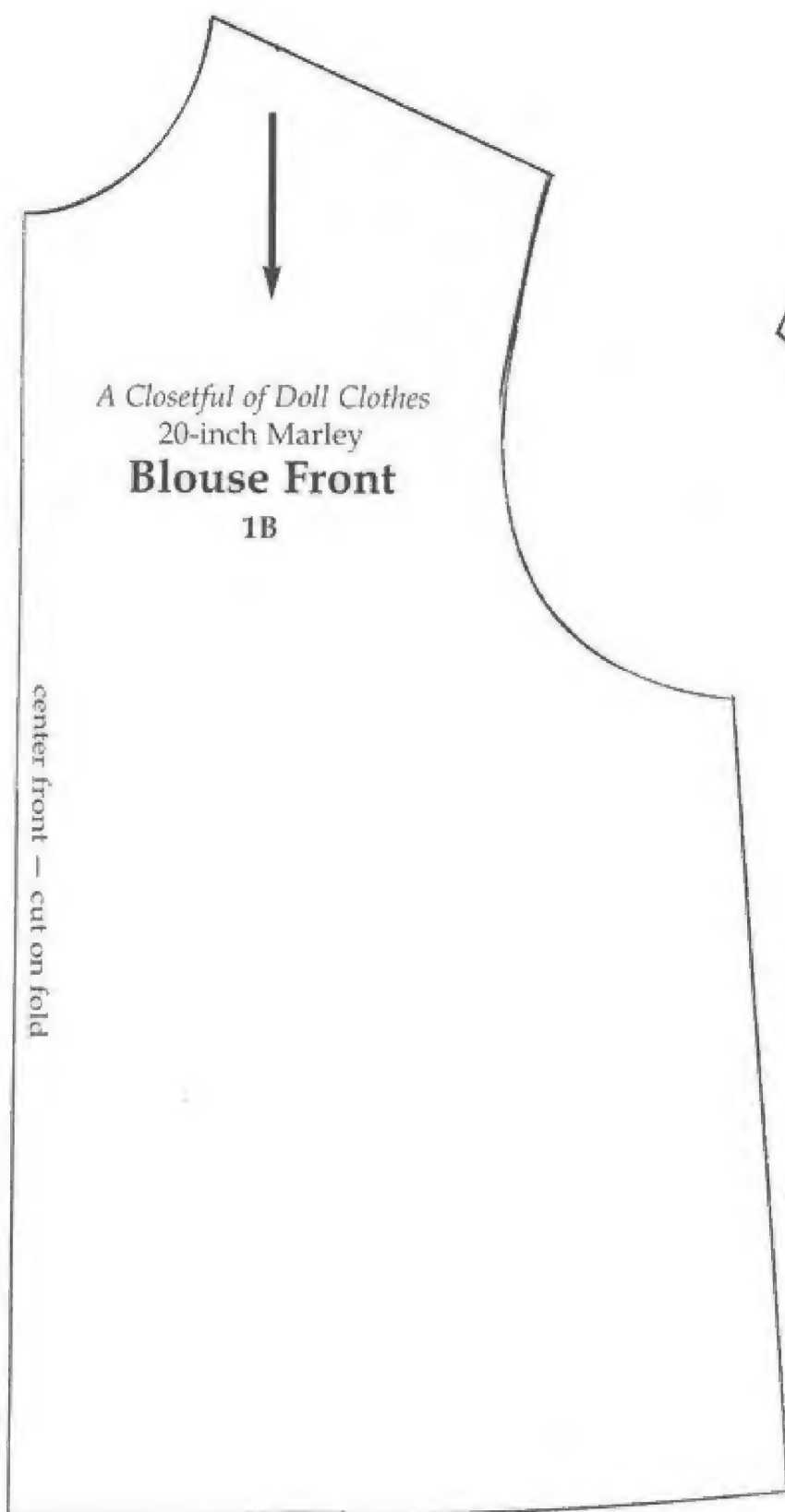


Completed pattern

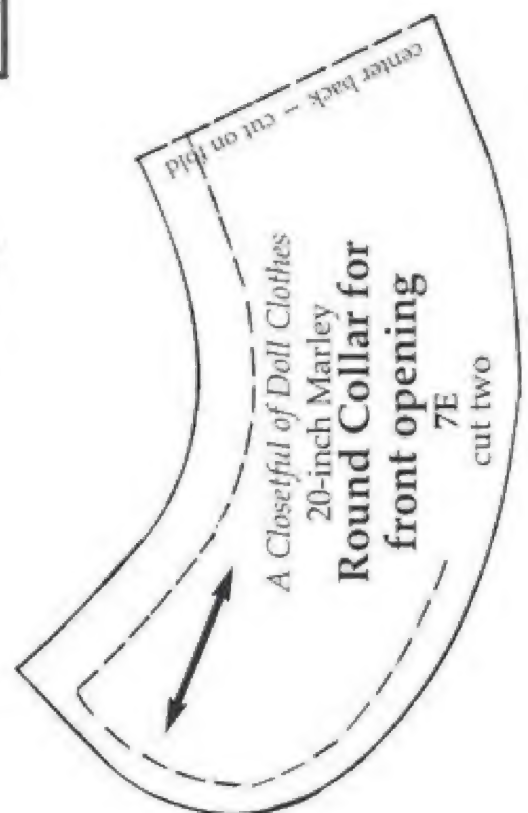
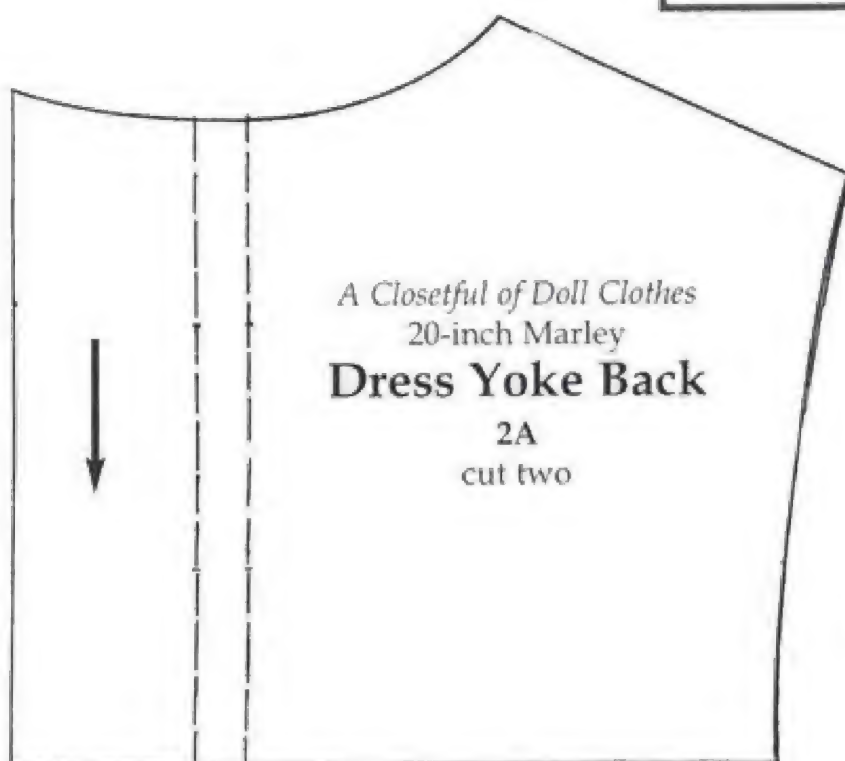
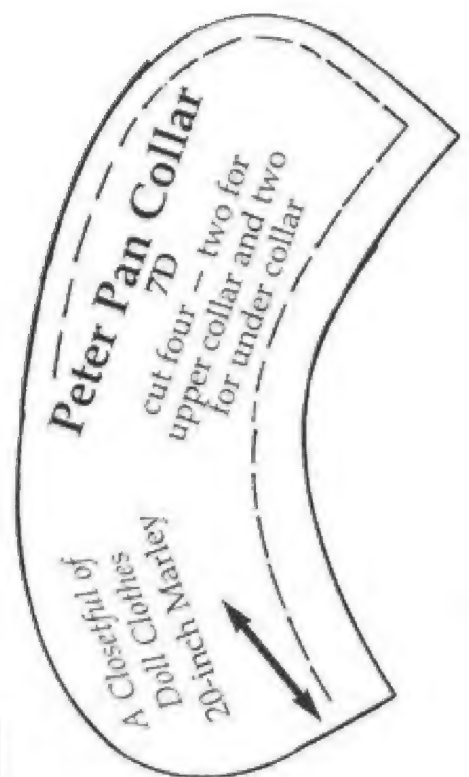
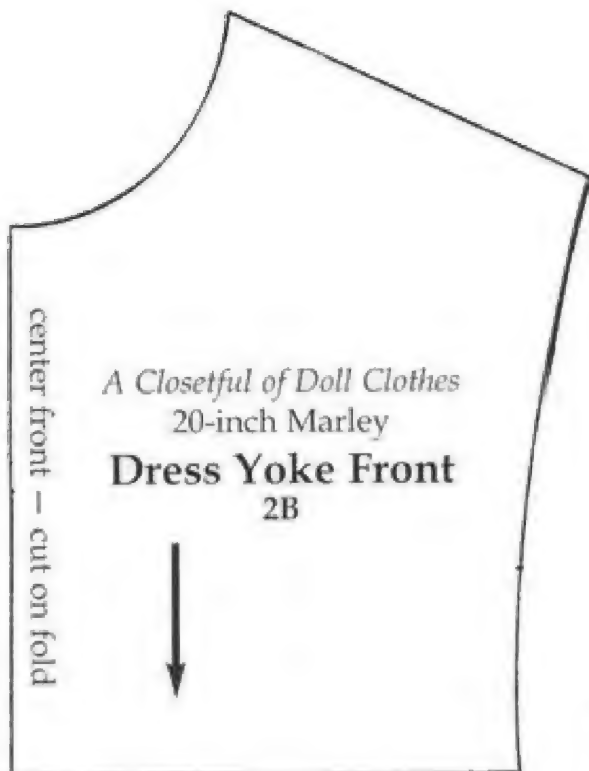


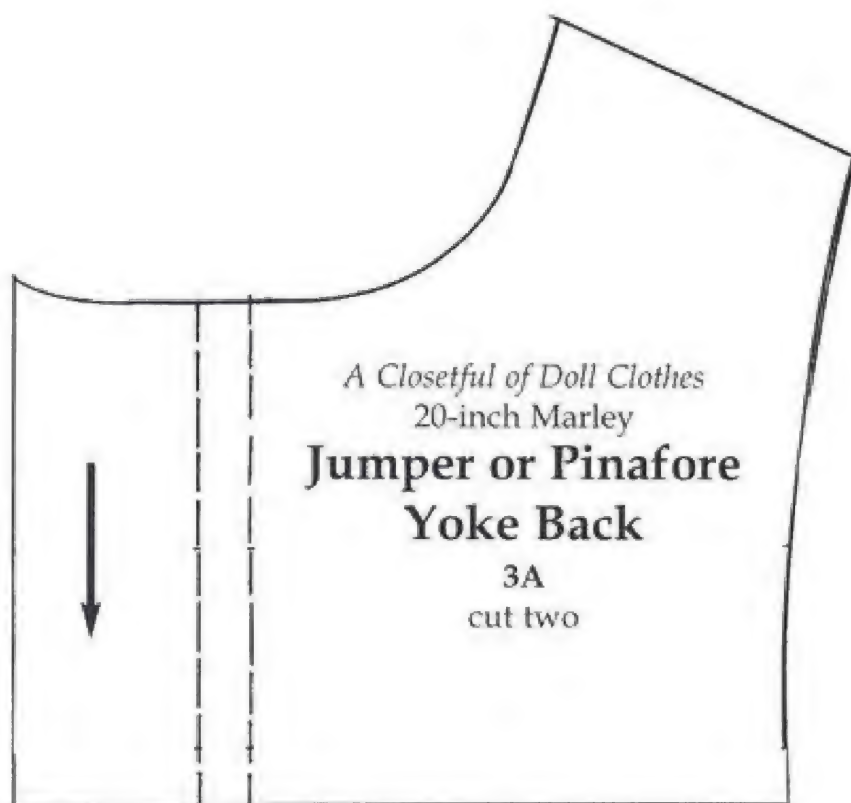
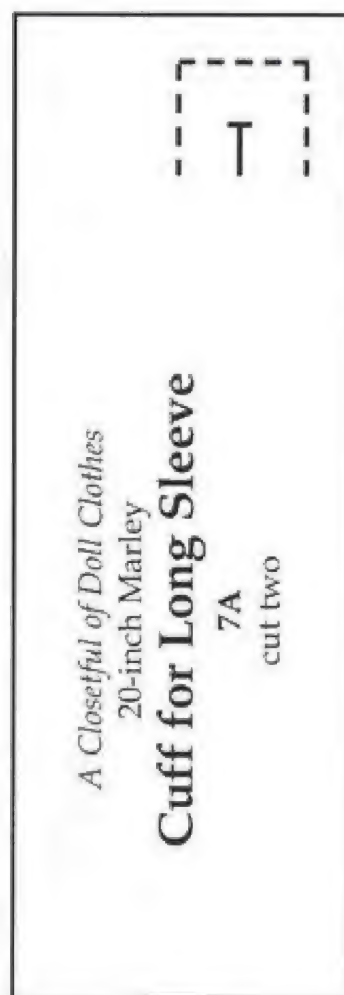
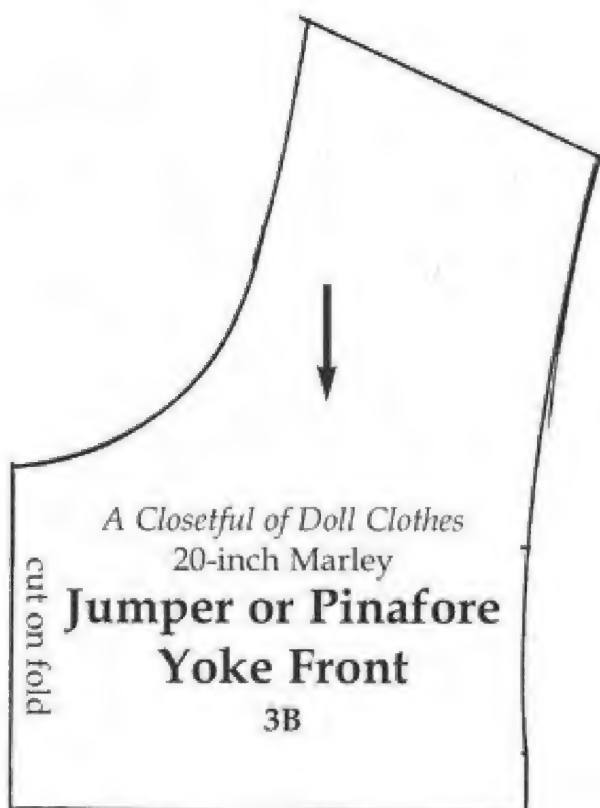




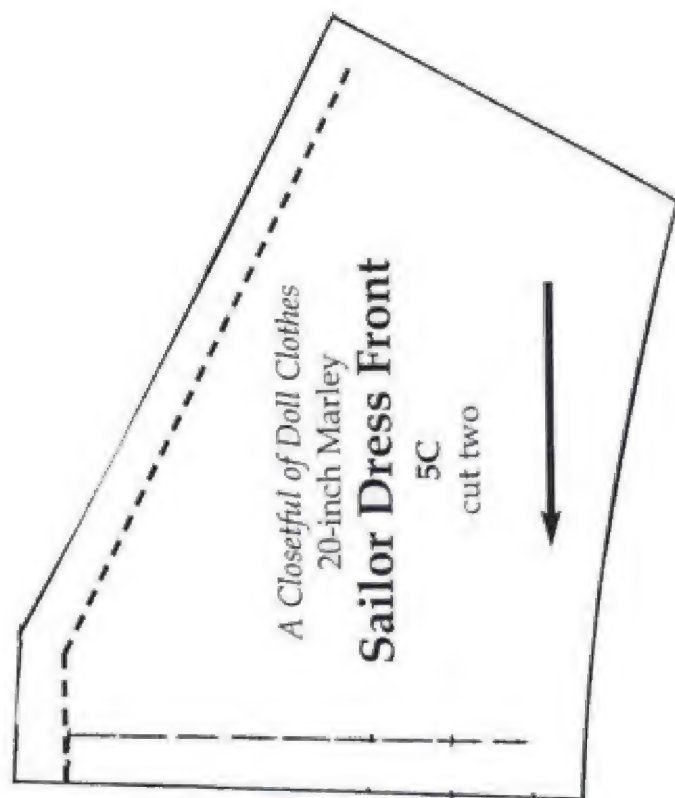


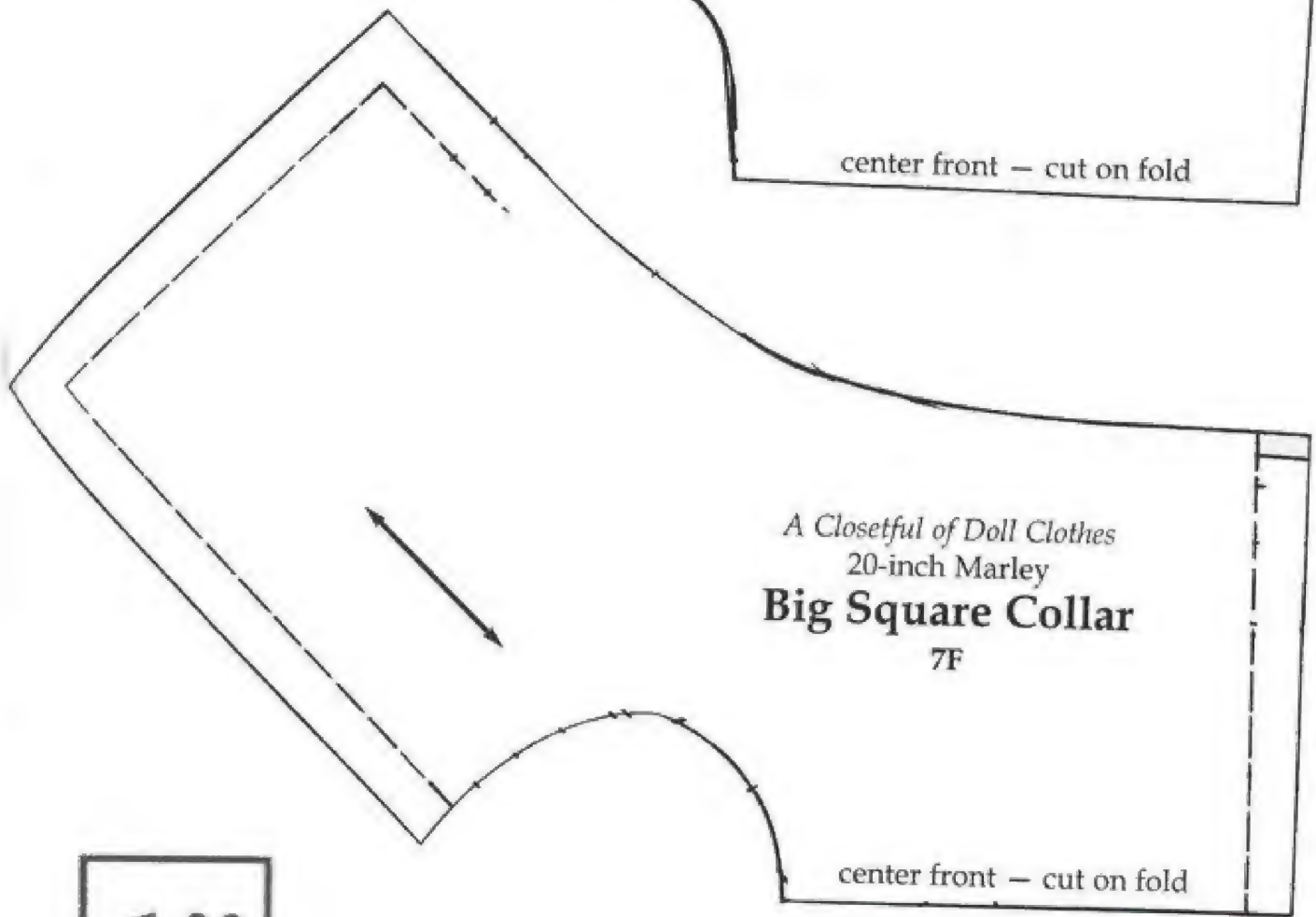
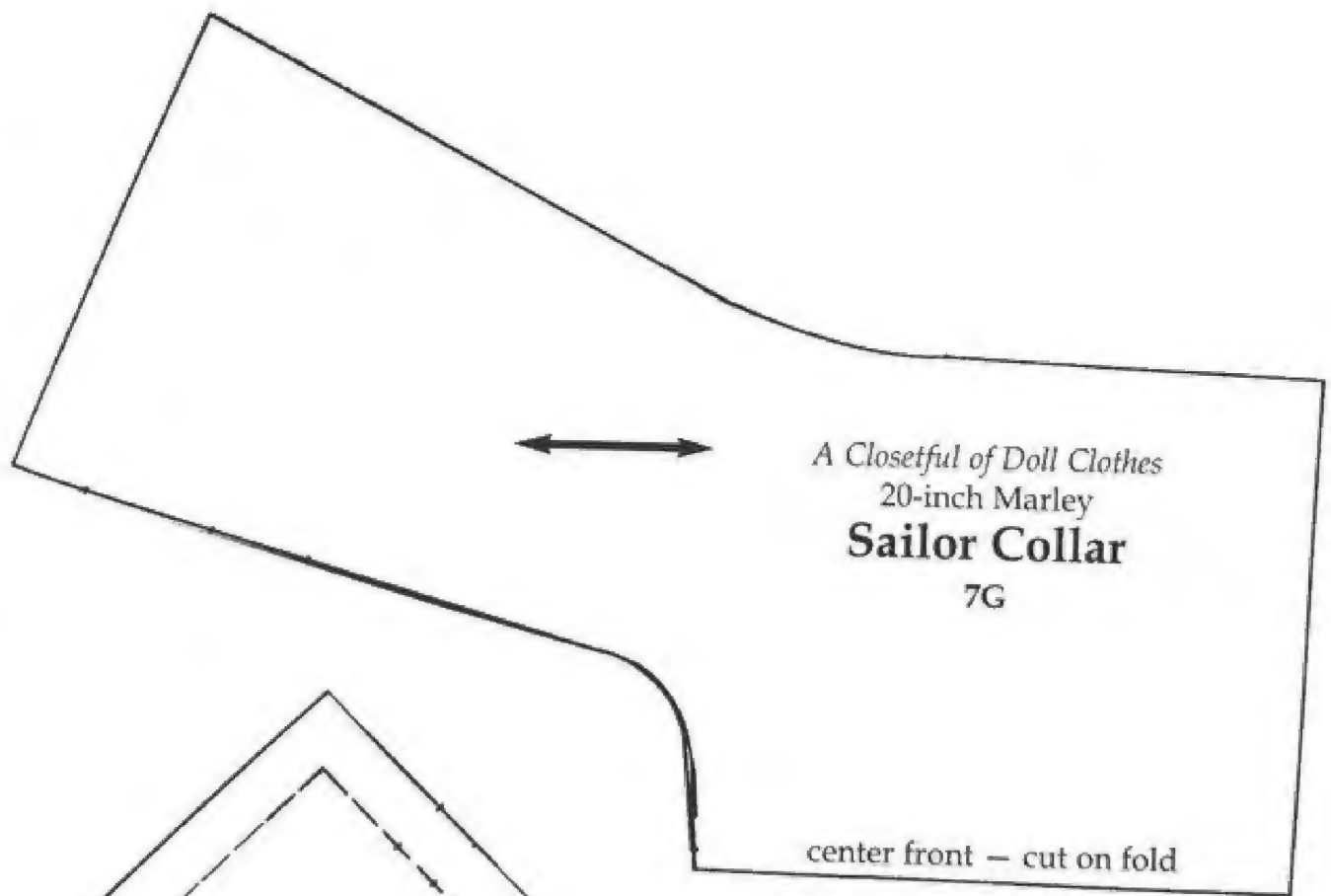




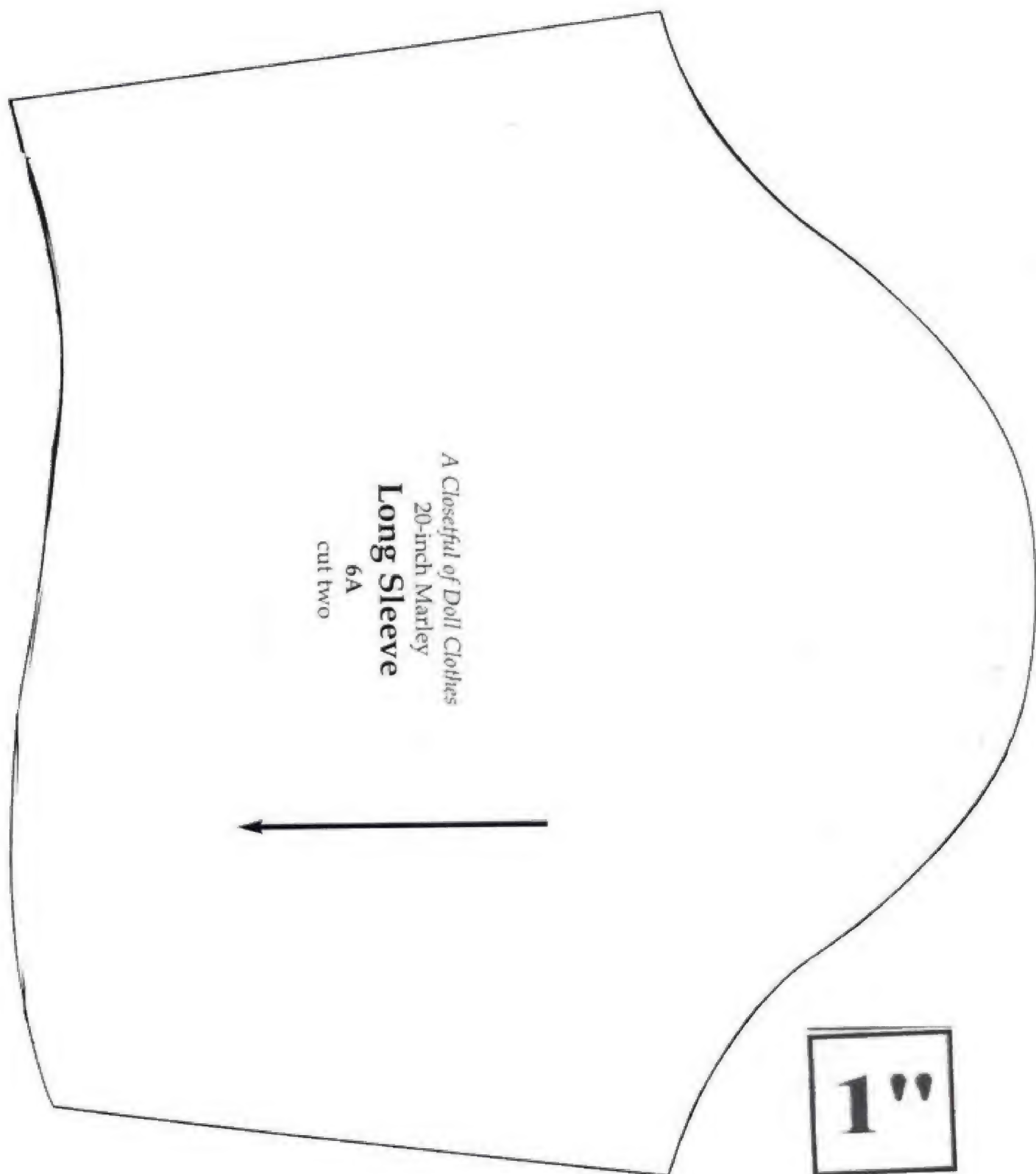










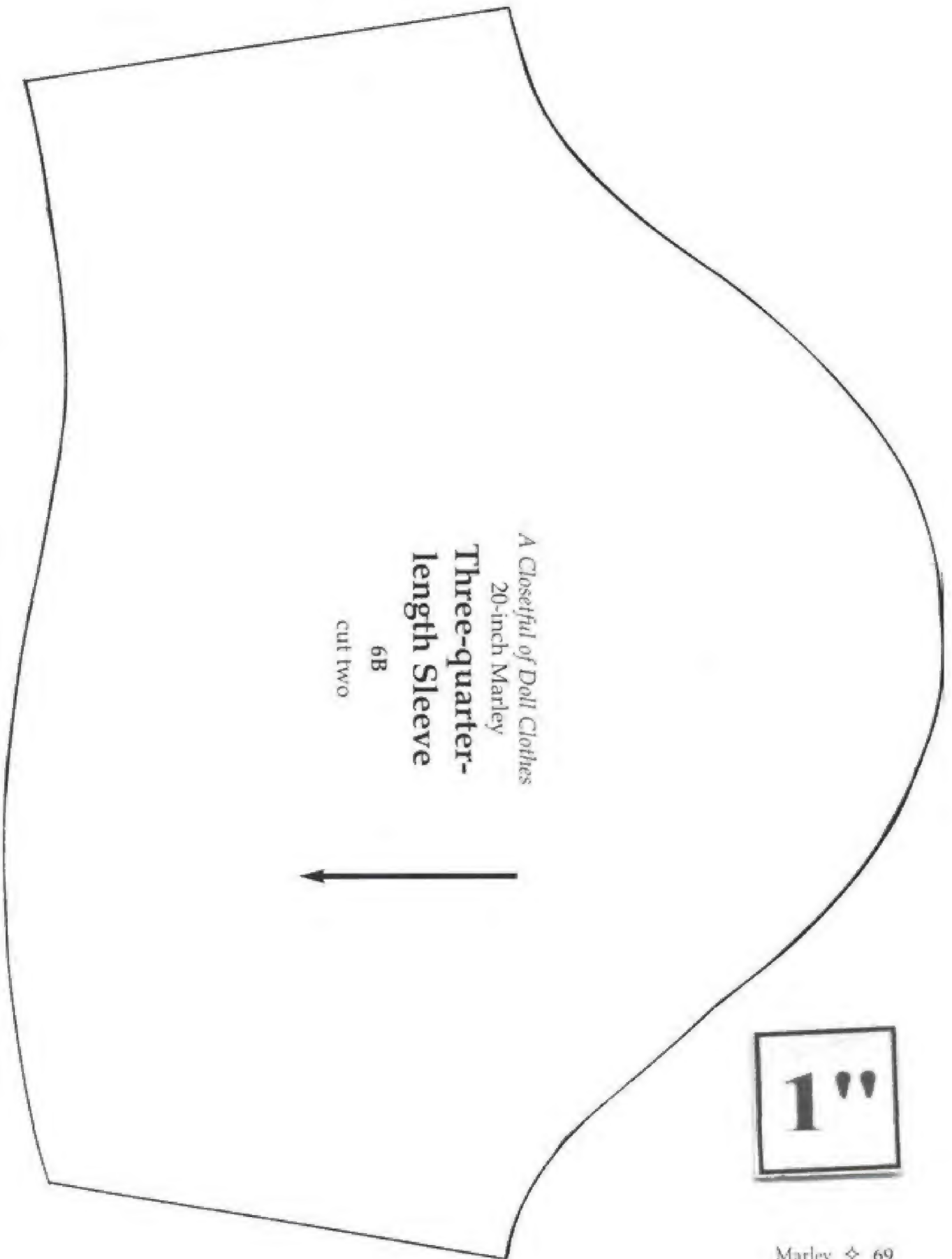




*A Closetful of Doll Clothes*  
20-inch Marley  
**Three-quarter-  
length Sleeve**

**6B**

cut two

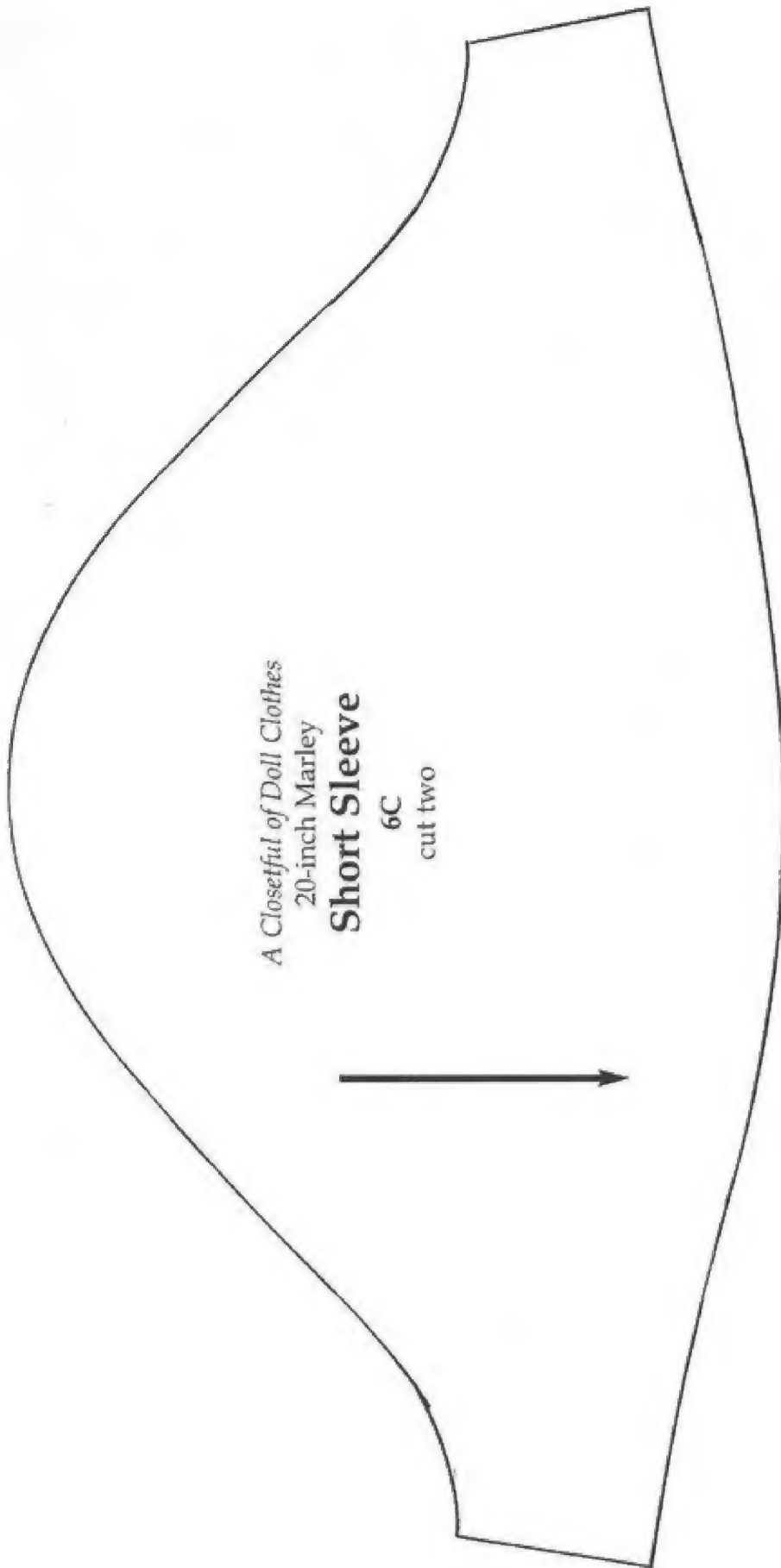




**1"**

*A Closetful of Doll Clothes*  
20-inch Marley  
**Roll-up Sleeve**  
6D  
cut two





*A Closetful of Doll Clothes*  
20-inch Marley

### Short Sleeve

6C

cut two



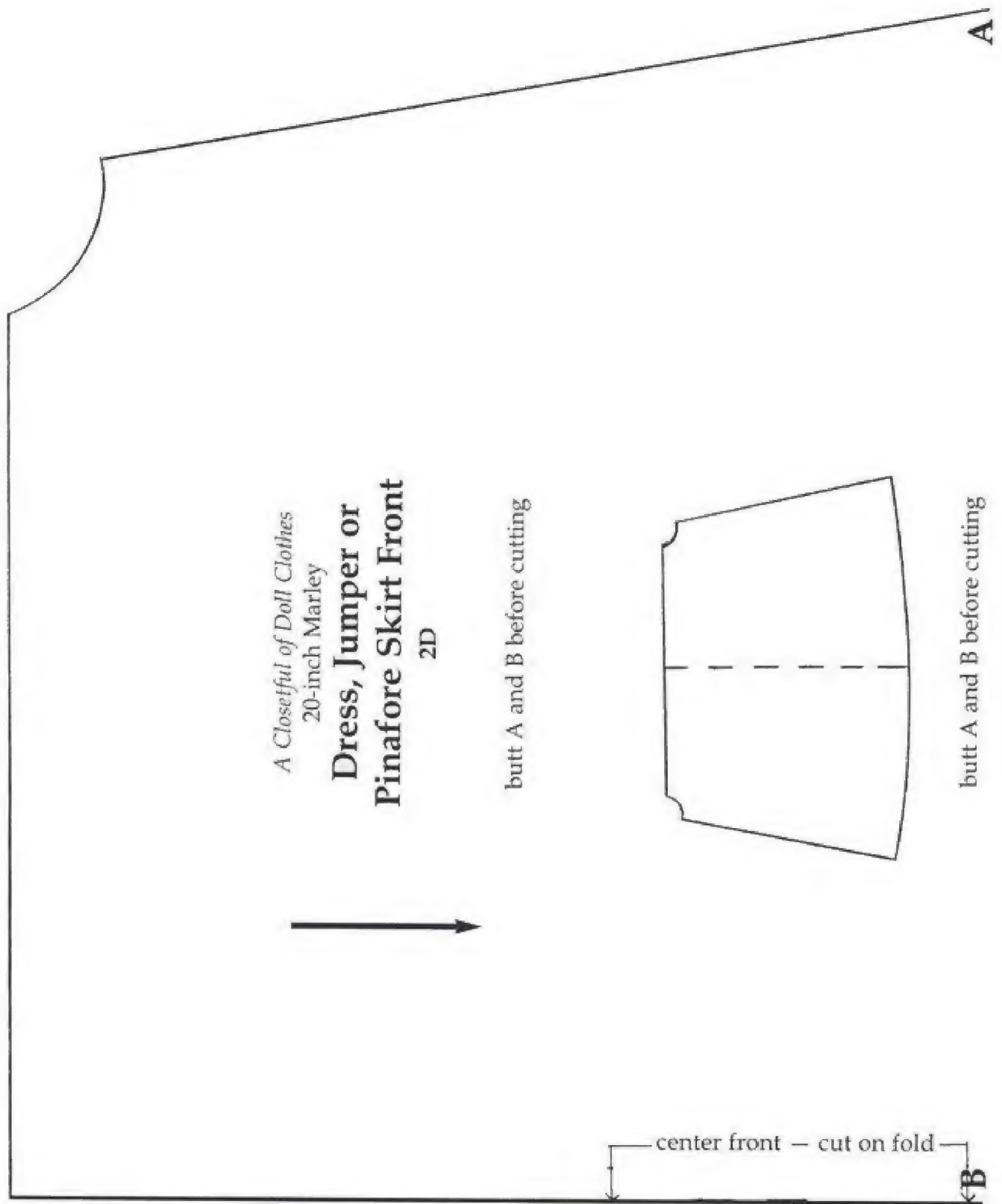
*A Closetful of Doll Clothes*  
20-inch Marley

### Cuff for Short Sleeve

7C

cut two





B

butt A and B before cutting

*A Closetful of Doll Clothes*  
20-inch Marley

**Dress, Jumper or  
Pinafore Skirt Front**

2D

A



Marley ✧ 73

*A Closetful of Doll Clothes*  
20-inch Marley

**Cuff for Three-quarter-length Sleeve**

7B  
cut two

**1"**

*A Closetful of Doll Clothes*  
20-inch Marley  
**Dress, Jumper or  
Pinafore Skirt Back**

2C  
cut two

butt A and B before cutting

butt A and B before cutting

B

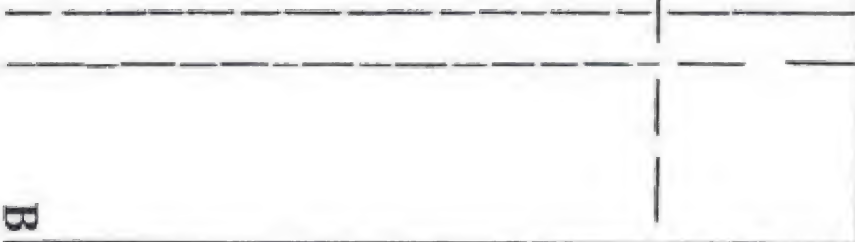
A



butt A and B before cutting

*A Closetful of Doll Clothes*  
20-inch Marley  
**Dress, Jumper or  
Pinafore Skirt Back**  
2C

B



A



1"

*A Closetful of Doll Clothes*  
20-inch Marley

## Smocked Dress Skirt Front

4C

cut on fold

butt A and B before cutting

B

butt A and B before cutting

A  
— center front — cut on fold —

butt A and B before cutting

A

*A Closetful of Doll Clothes*  
20-inch Marley

## Smocked Dress Skirt Front

4C

butt A and B before cutting

B



Marley ♦ 77



**1"**

*A Closetful of Doll Clothes*  
20-inch Marley  
**Smocked Dress Skirt Back**  
with reduced width

4D

cut two

butt A and B before cutting

**B**

butt A and B before cutting

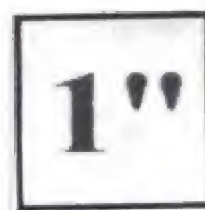
**A**

butt A and B before cutting

*A Closetful of Doll Clothes*  
20-inch Marley  
**Smocked Dress Skirt Back**  
with reduced width

4D

butt A and B before cutting



**1"**

*A Closetful of Doll Clothes*  
20-inch Marley

## **Panties**

**9B**

cut two

butt A and B before cutting

butt A and B before cutting

**B**

**A**

*A Closetful of Doll Clothes*  
20-inch Marley

## **Shoulder Ruffle**

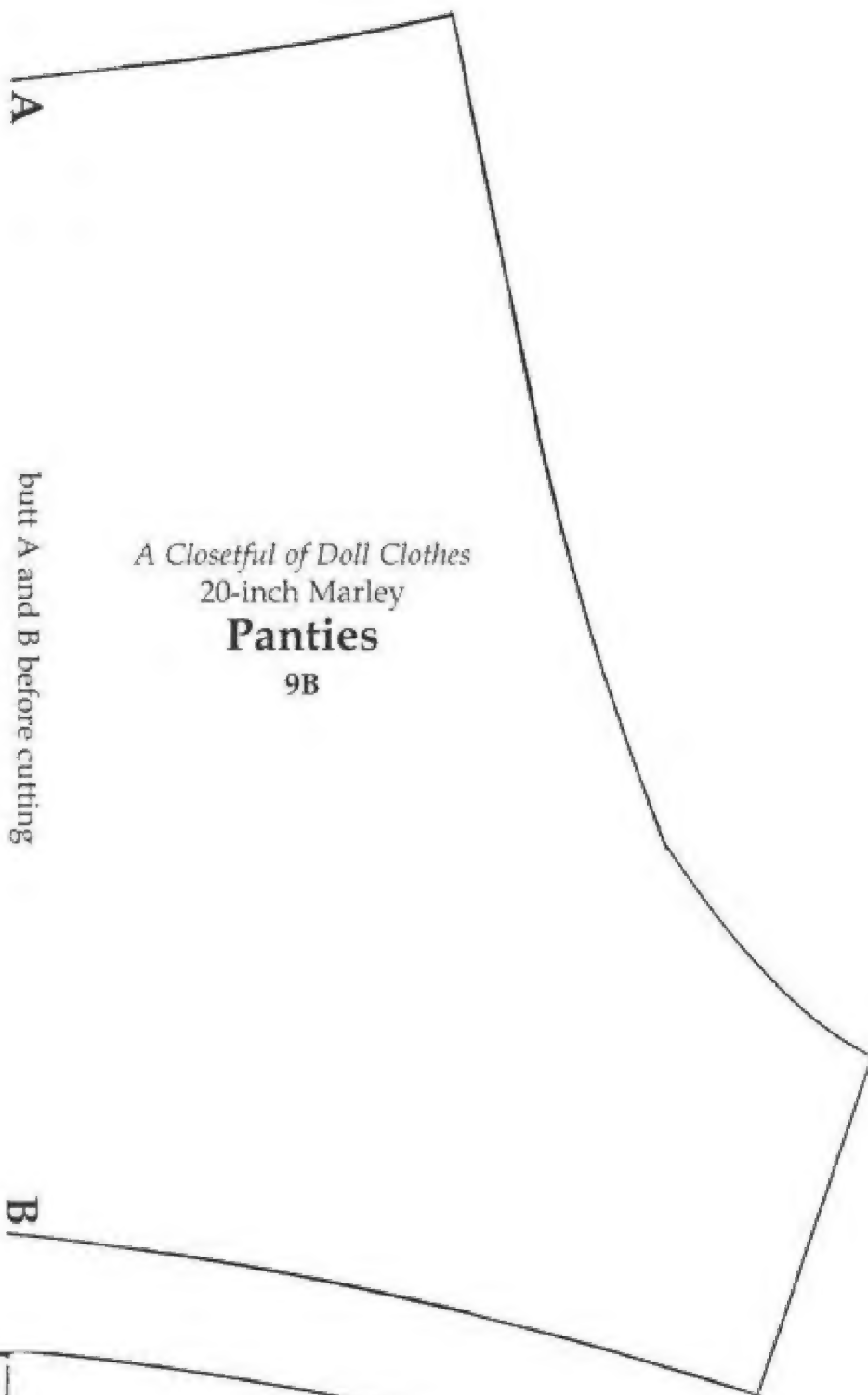
**8B**

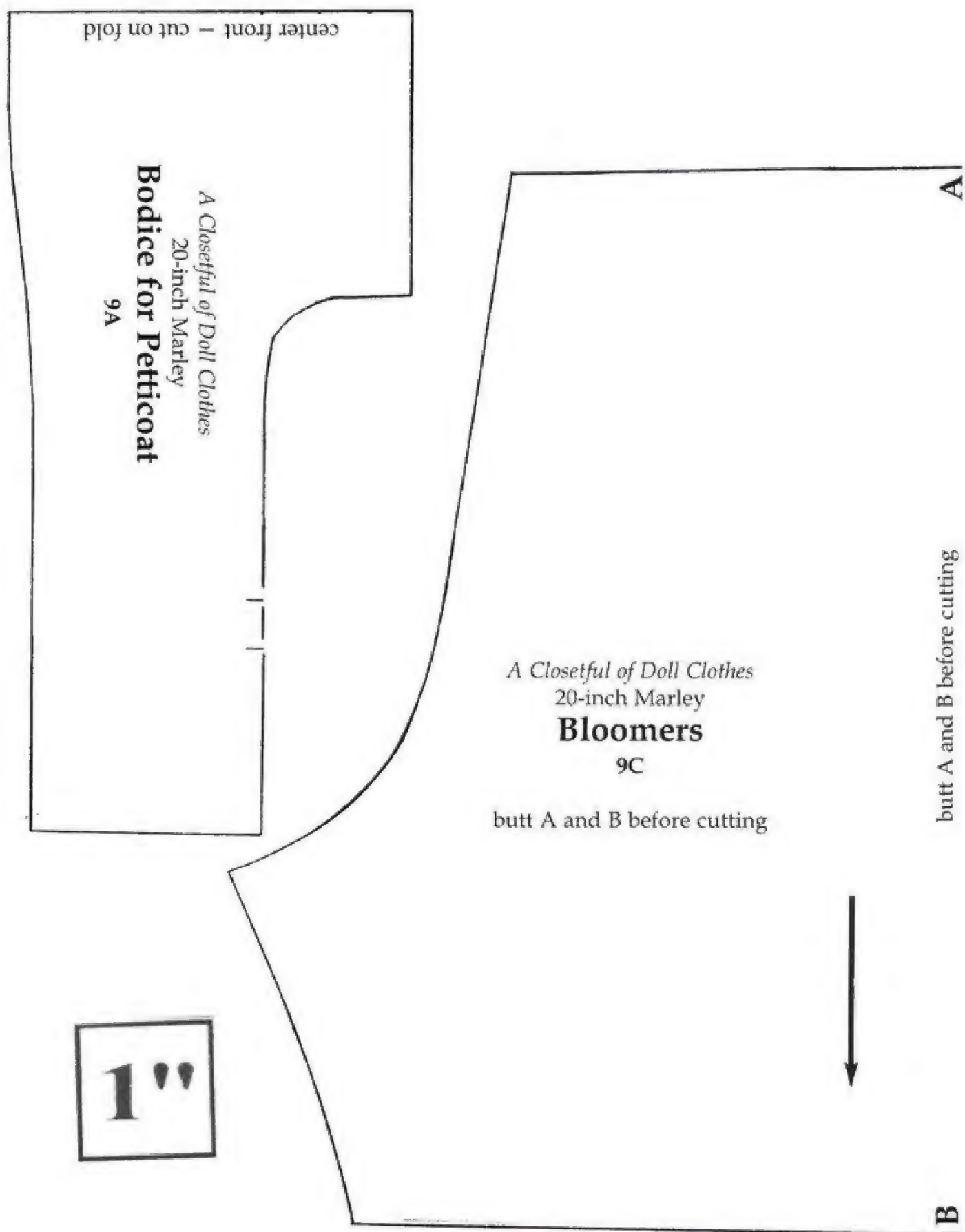
cut two

butt A and B before  
cutting

**B**







A

butt A and B before cutting

*A Closetful of Doll Clothes*  
20-inch Marley

# **Bloomers**

9C

cut two

butt A and B before cutting

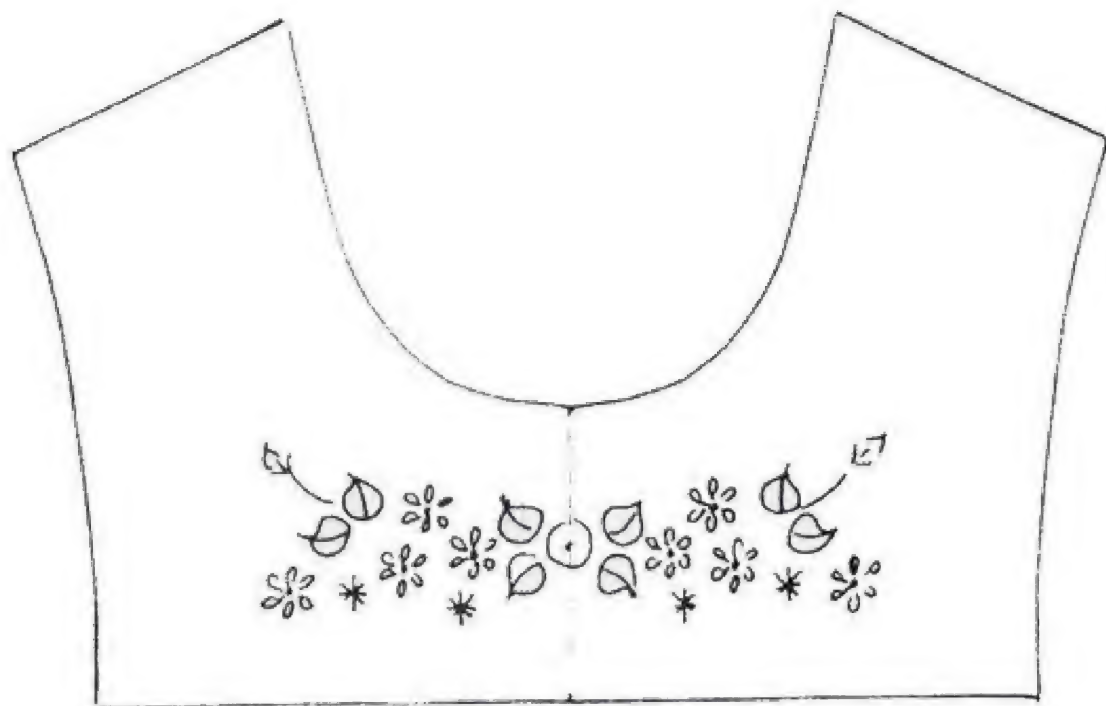
B





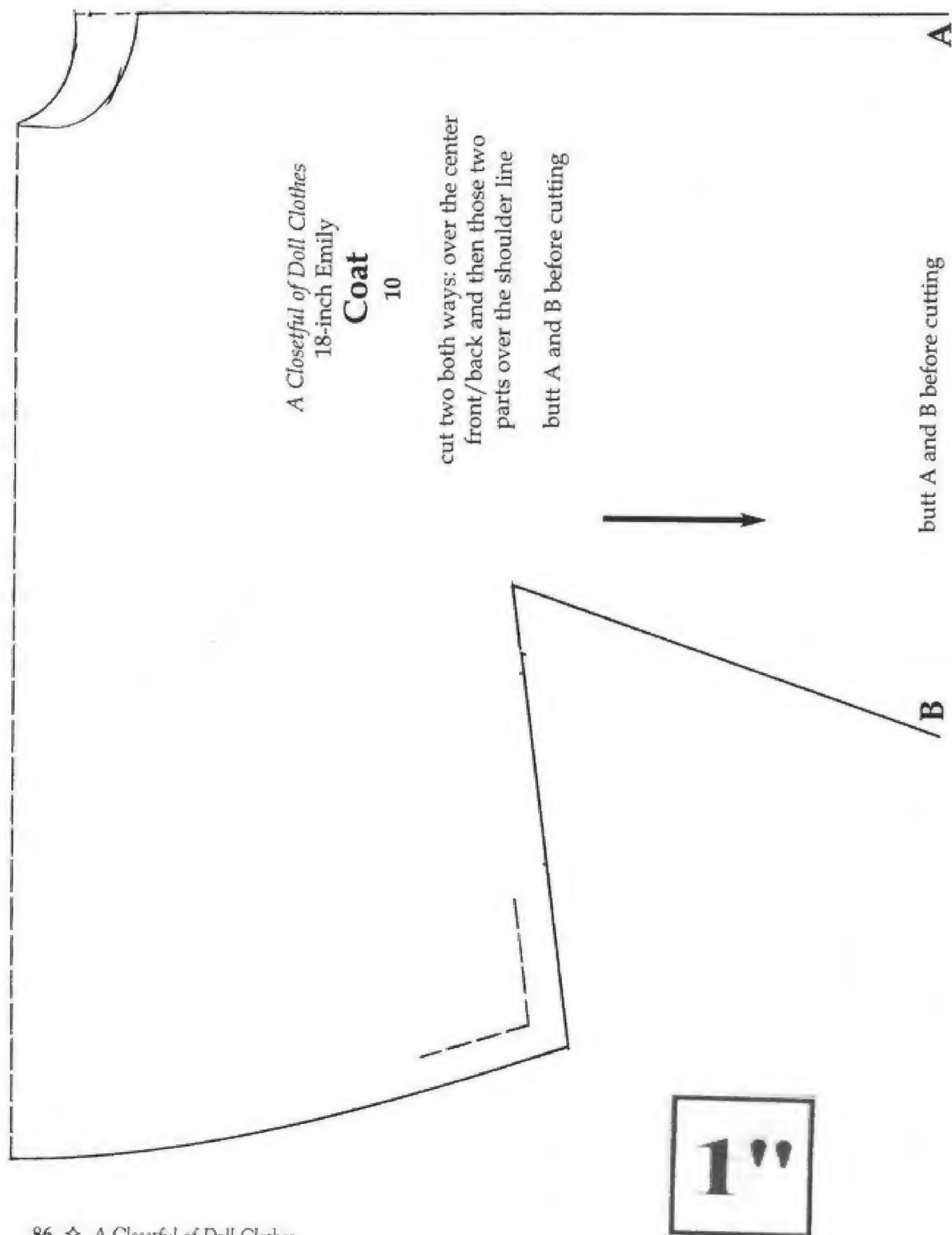
# Emily



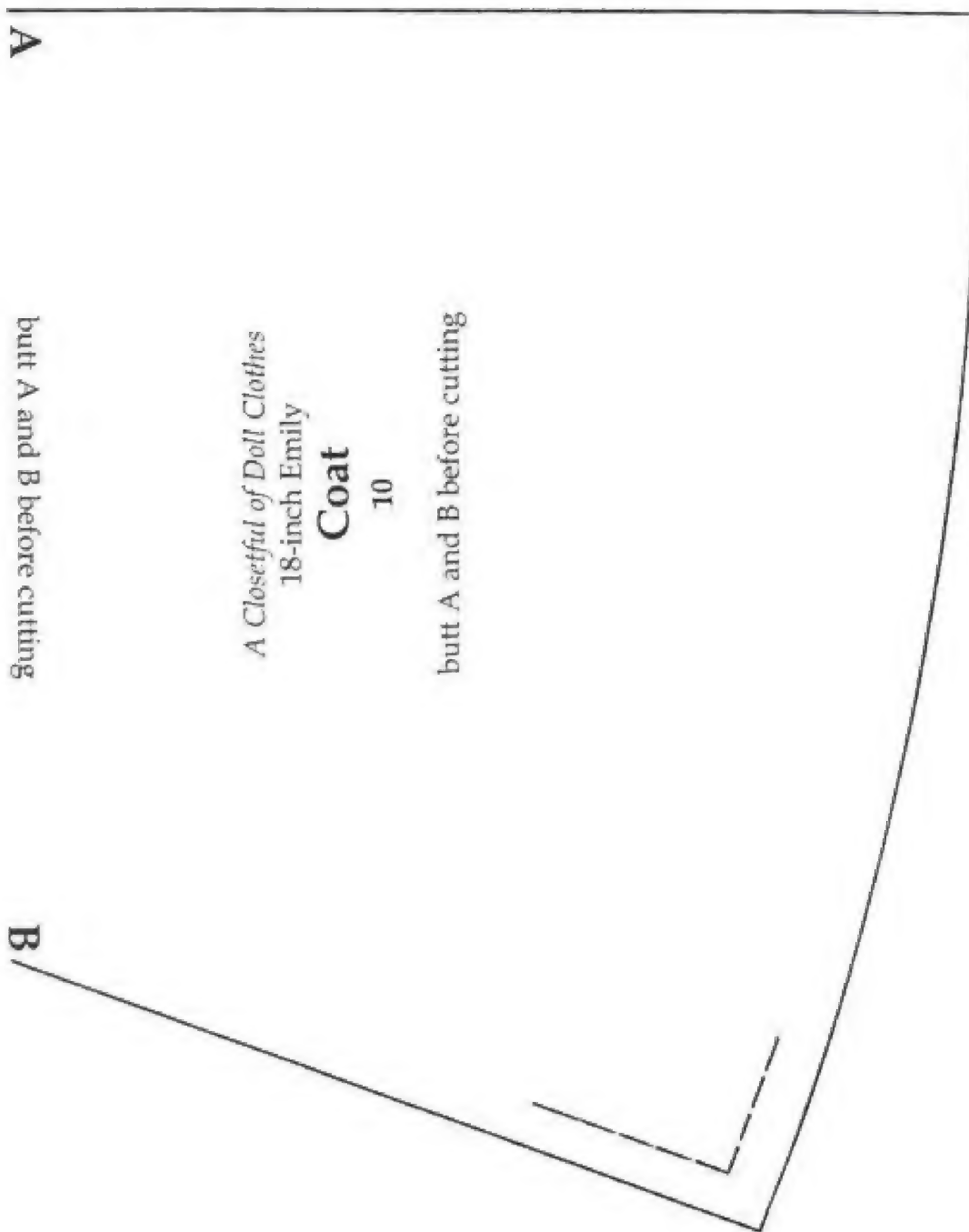


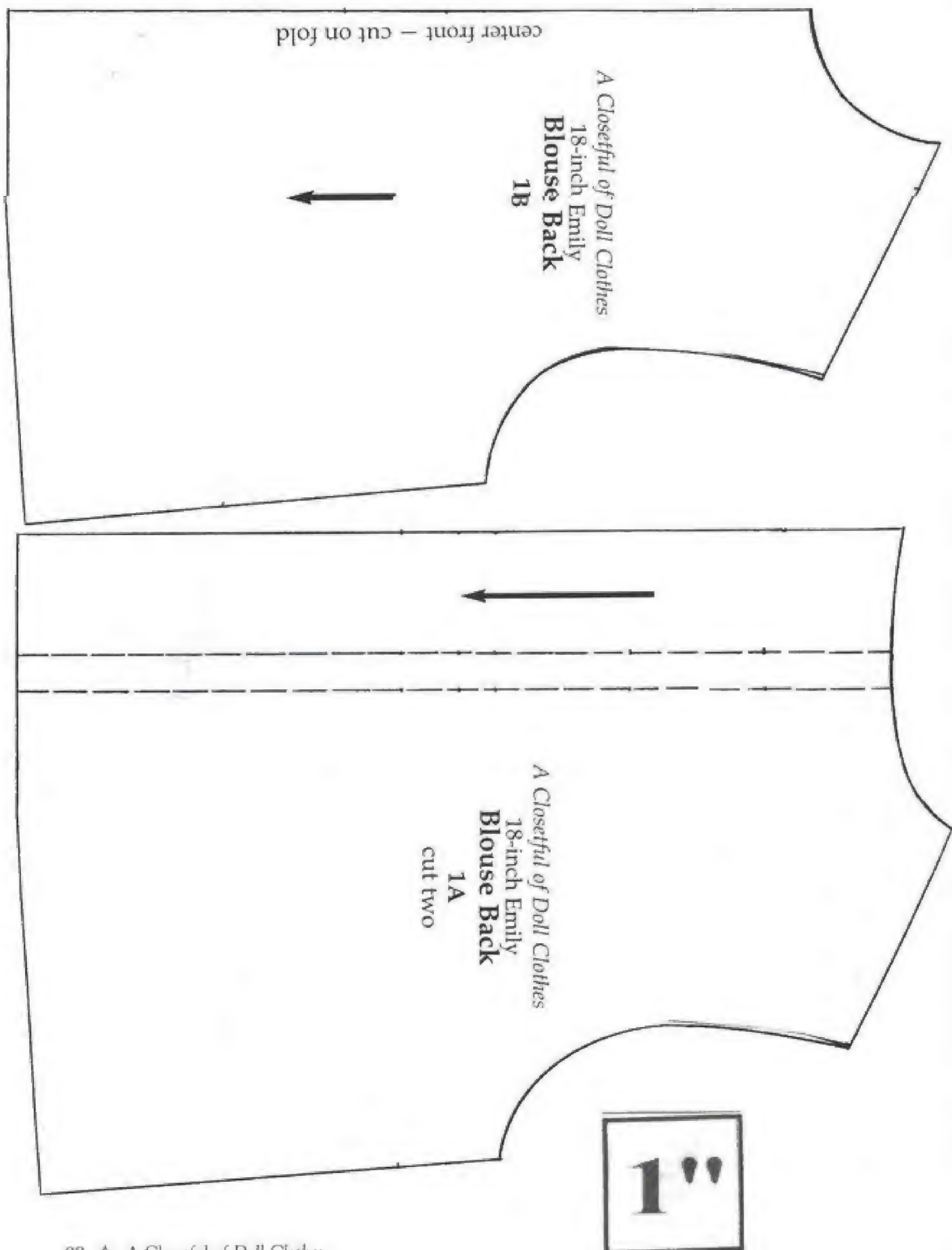
18-inch Emily's pinafore pattern

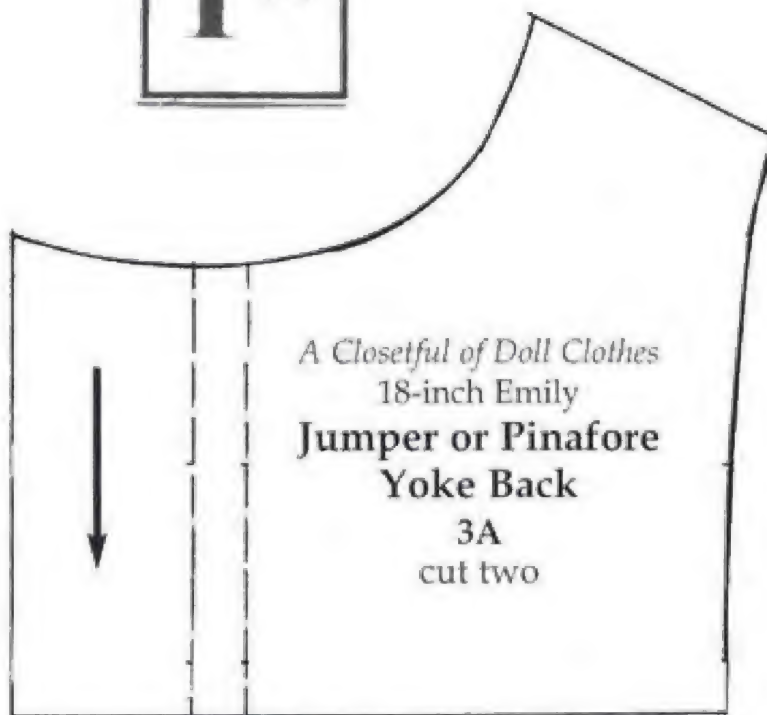
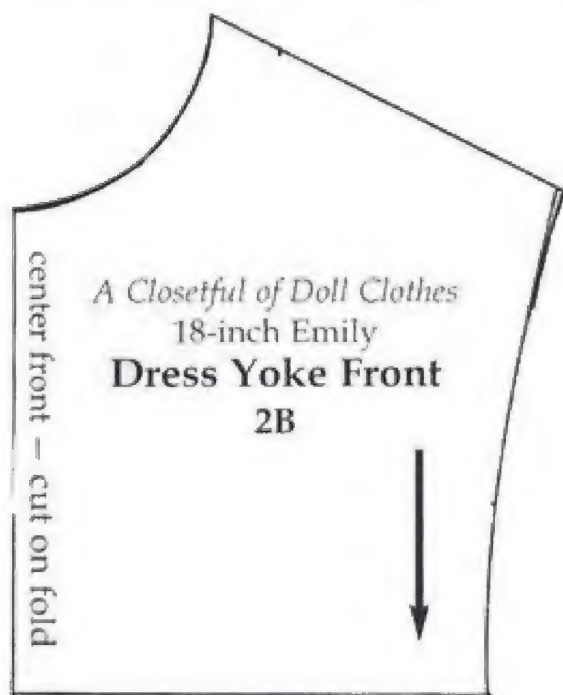
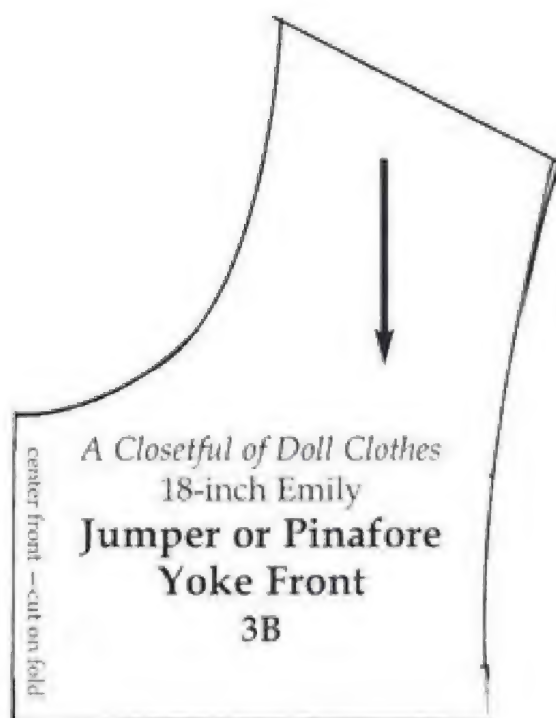
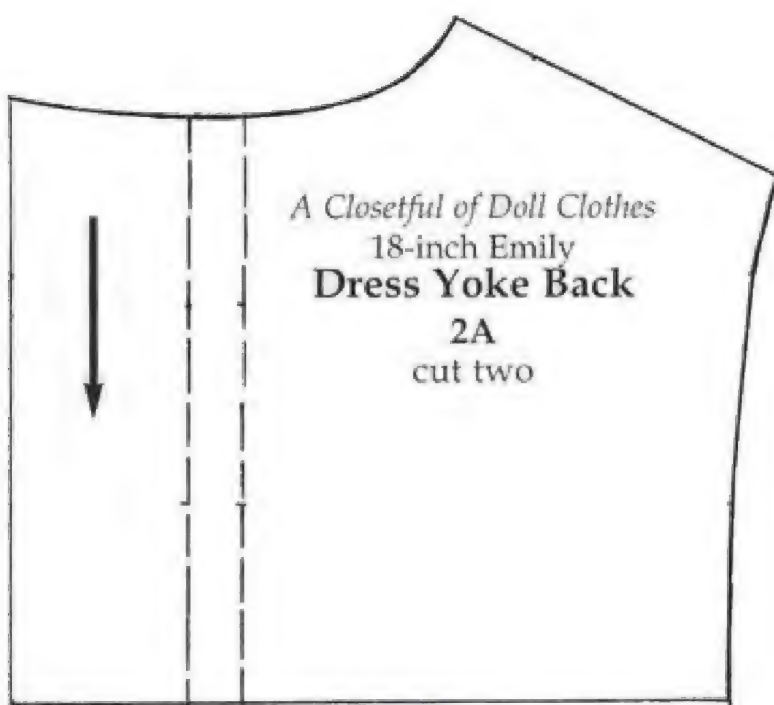




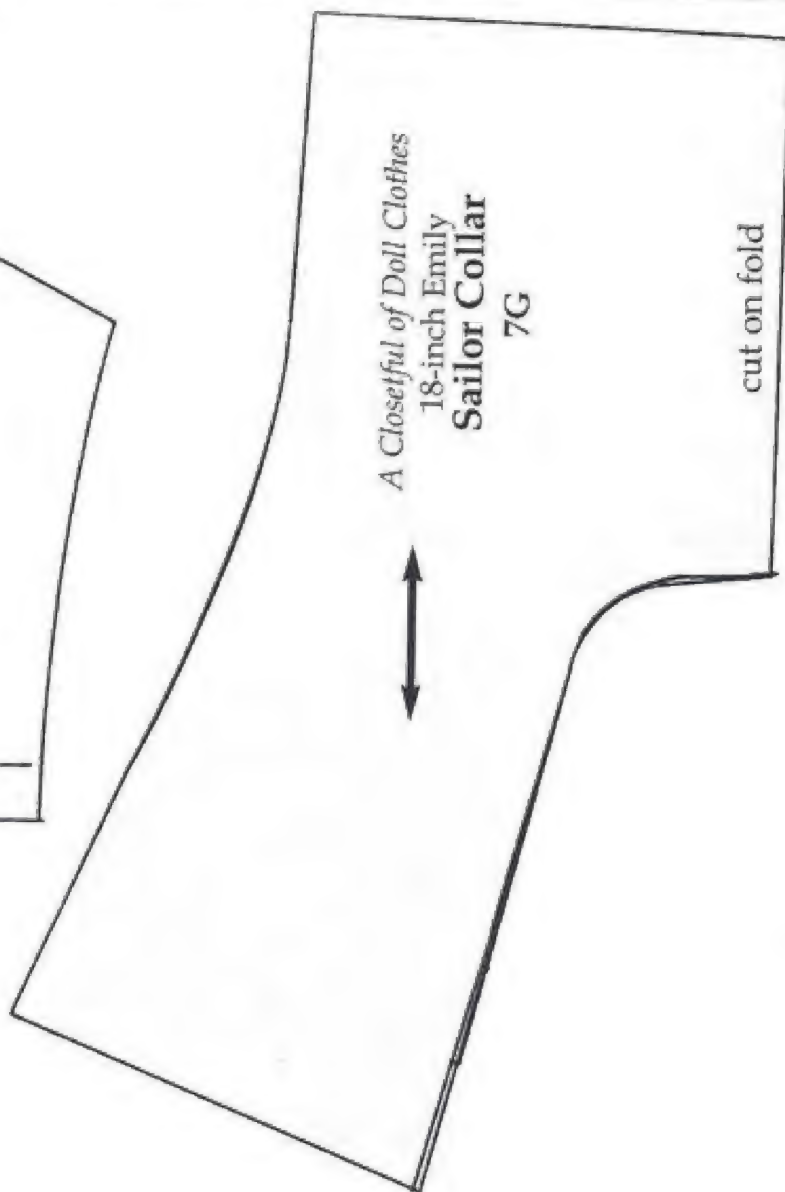
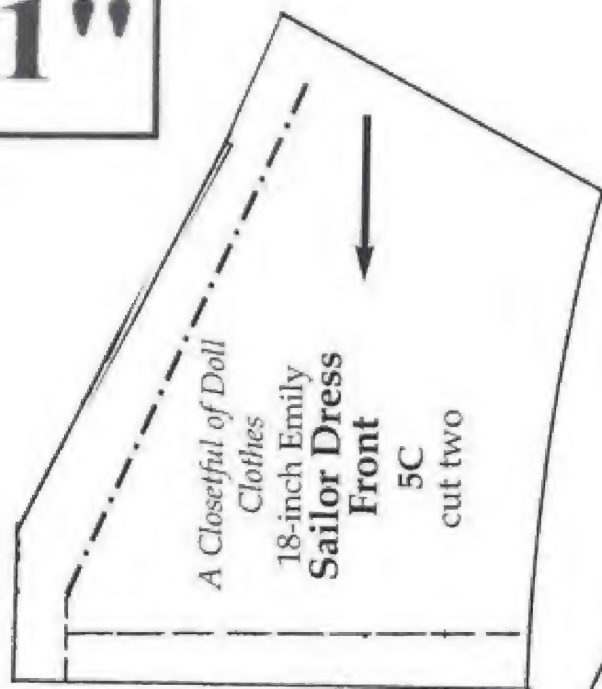
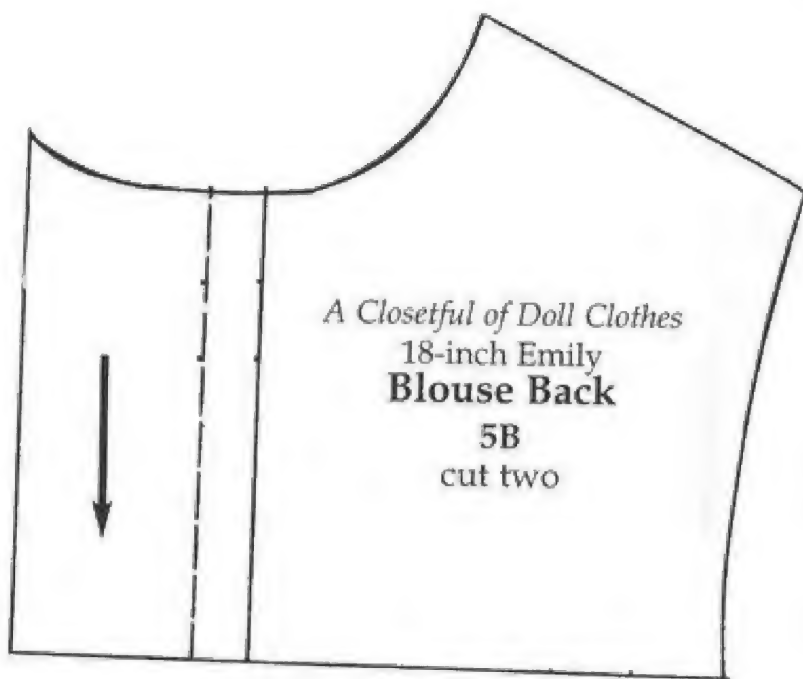
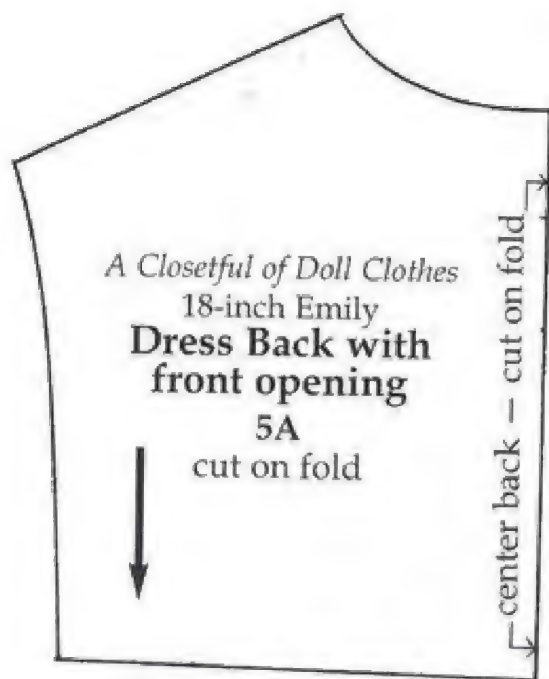


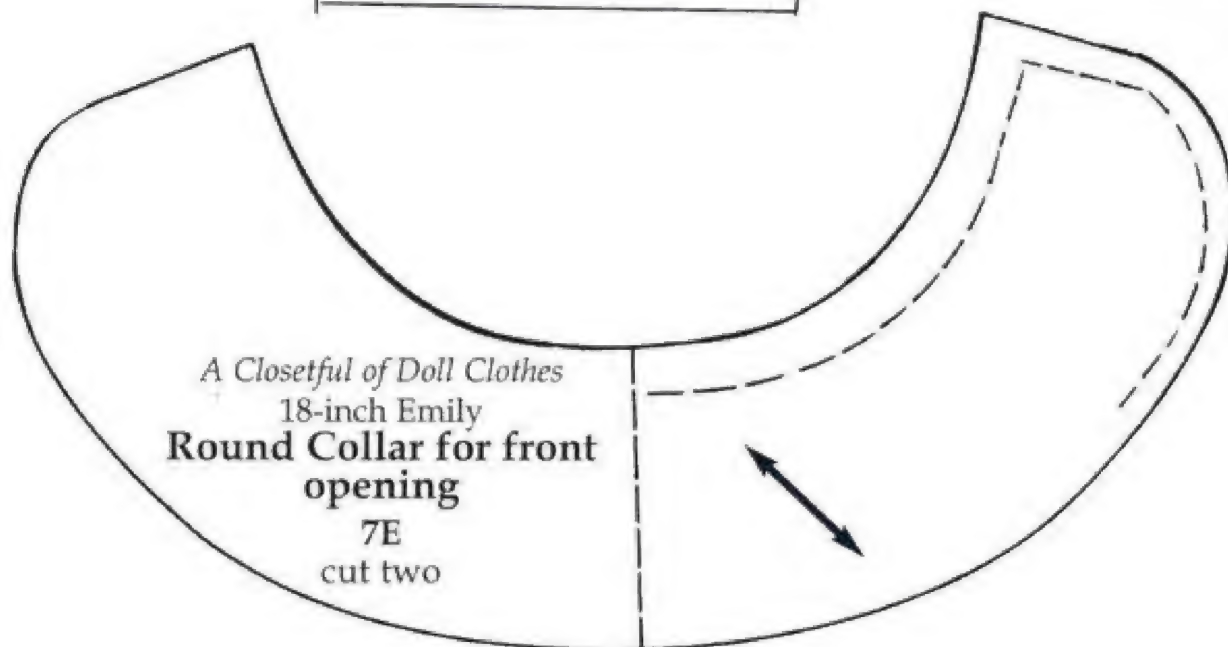
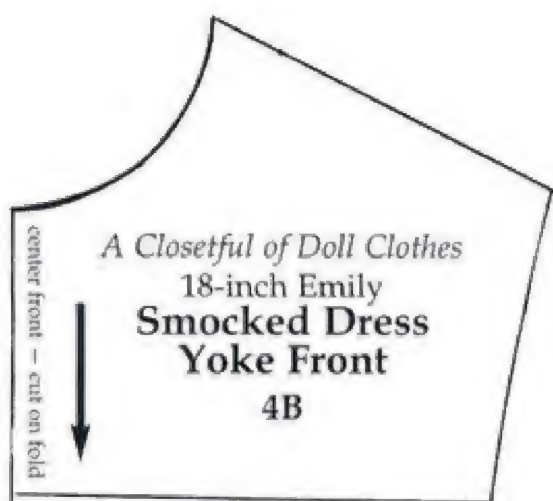
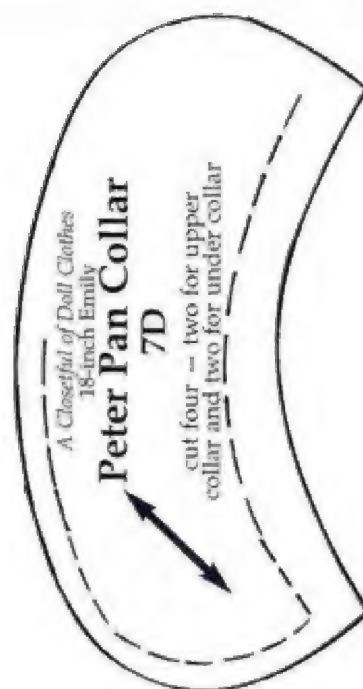
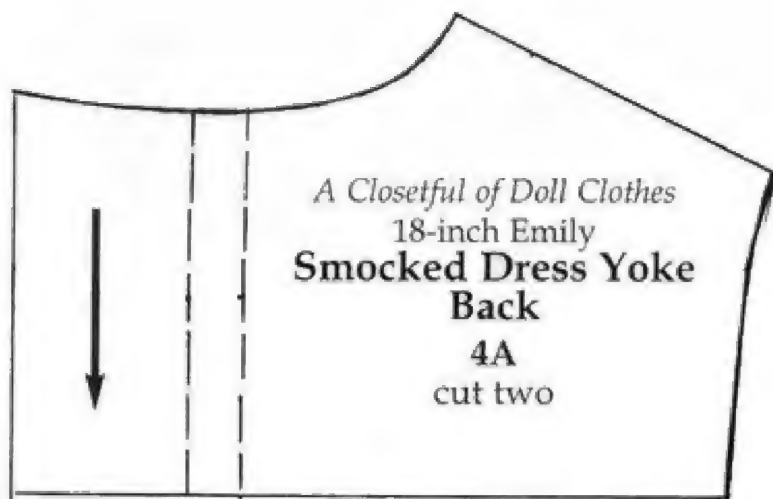


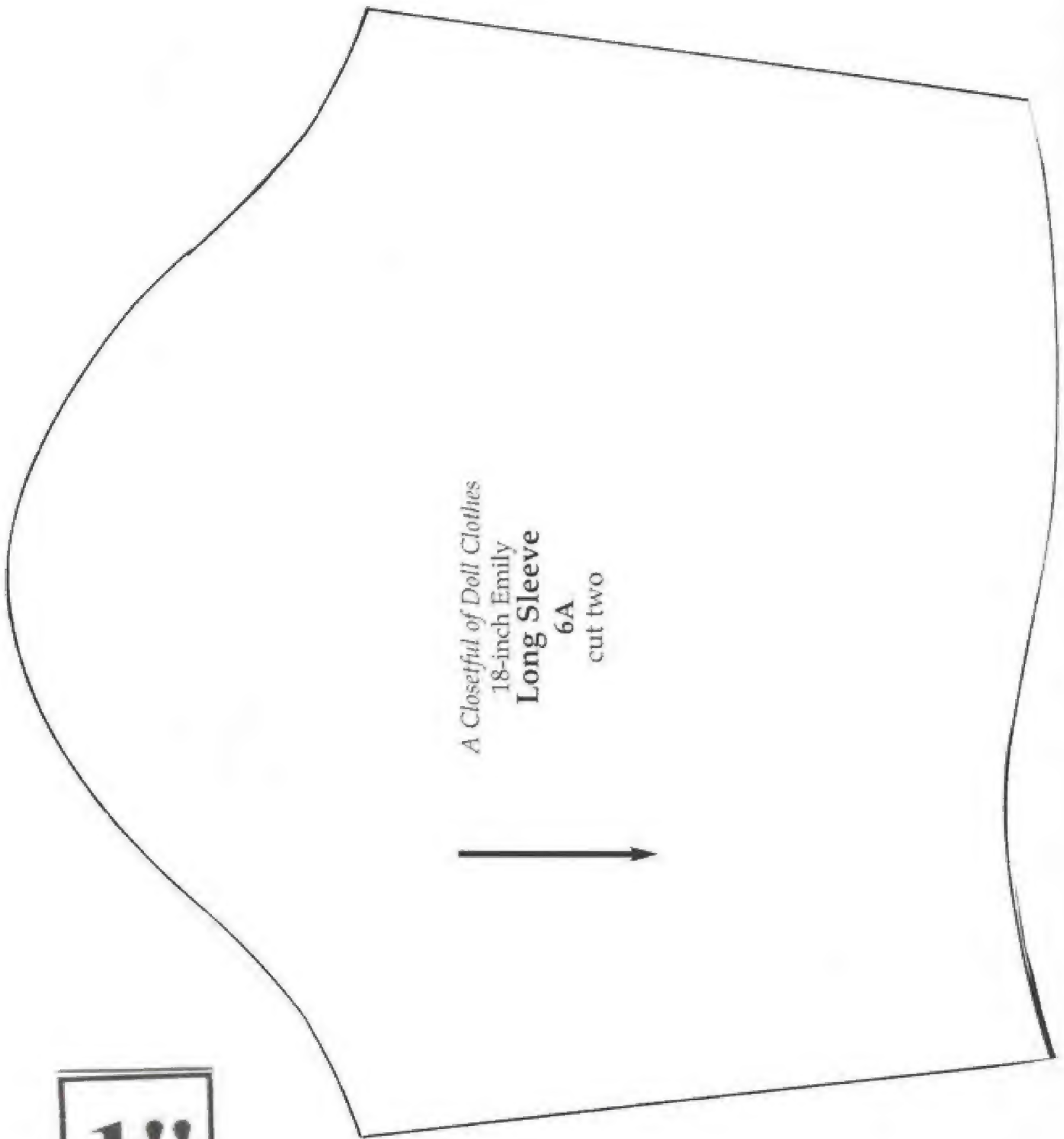












*A Closetful of Doll Clothes*  
 18-inch Emily  
**Long Sleeve**  
 6A  
 cut two



*A Closetful of Doll Clothes*  
 18-inch Emily  
**Cuff for Long Sleeve**

7A  
 cut two





**1"**

*A Closetful of Doll Clothes*

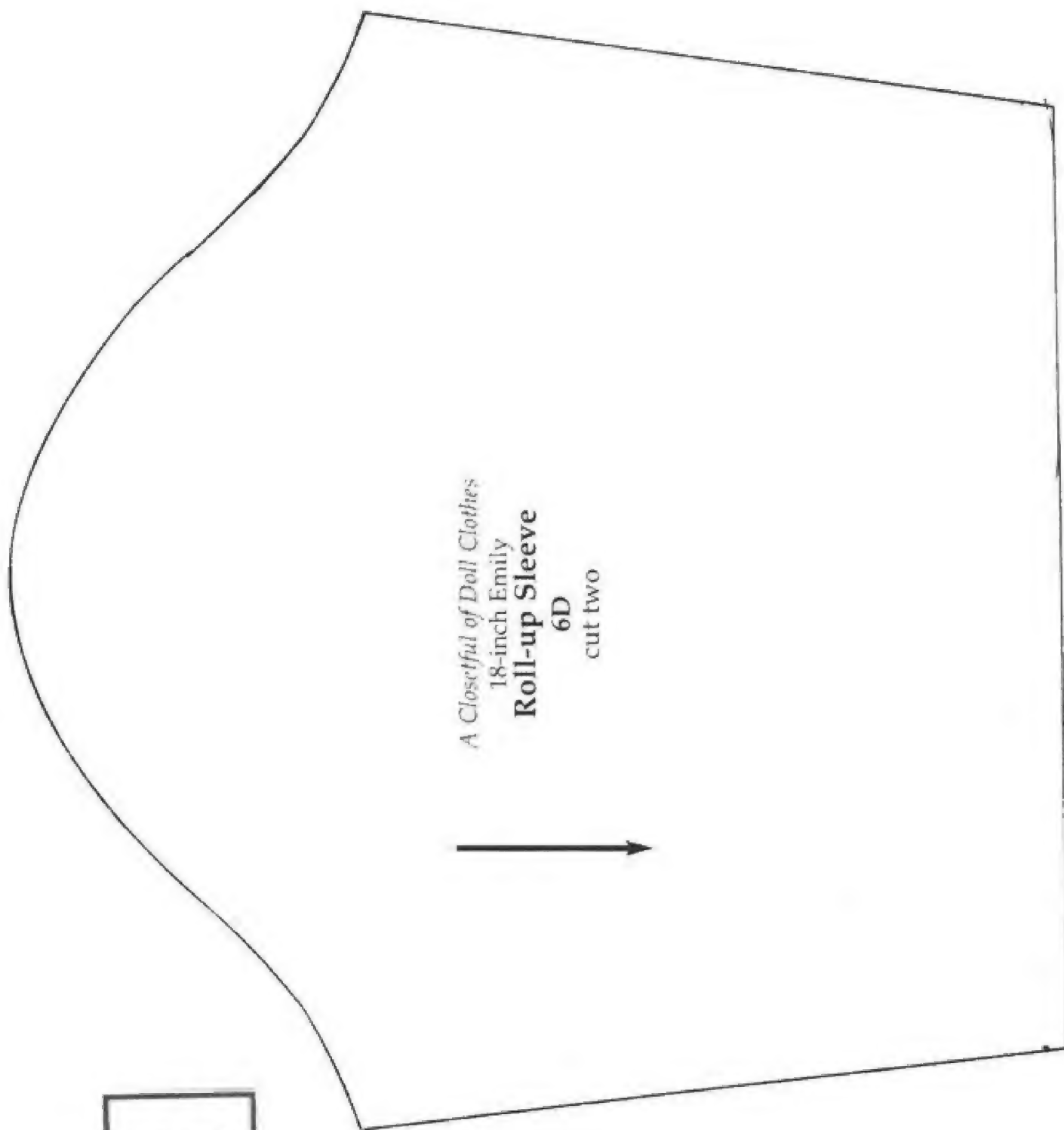
18-inch Emily

### Three-quarter-length Sleeve

6B

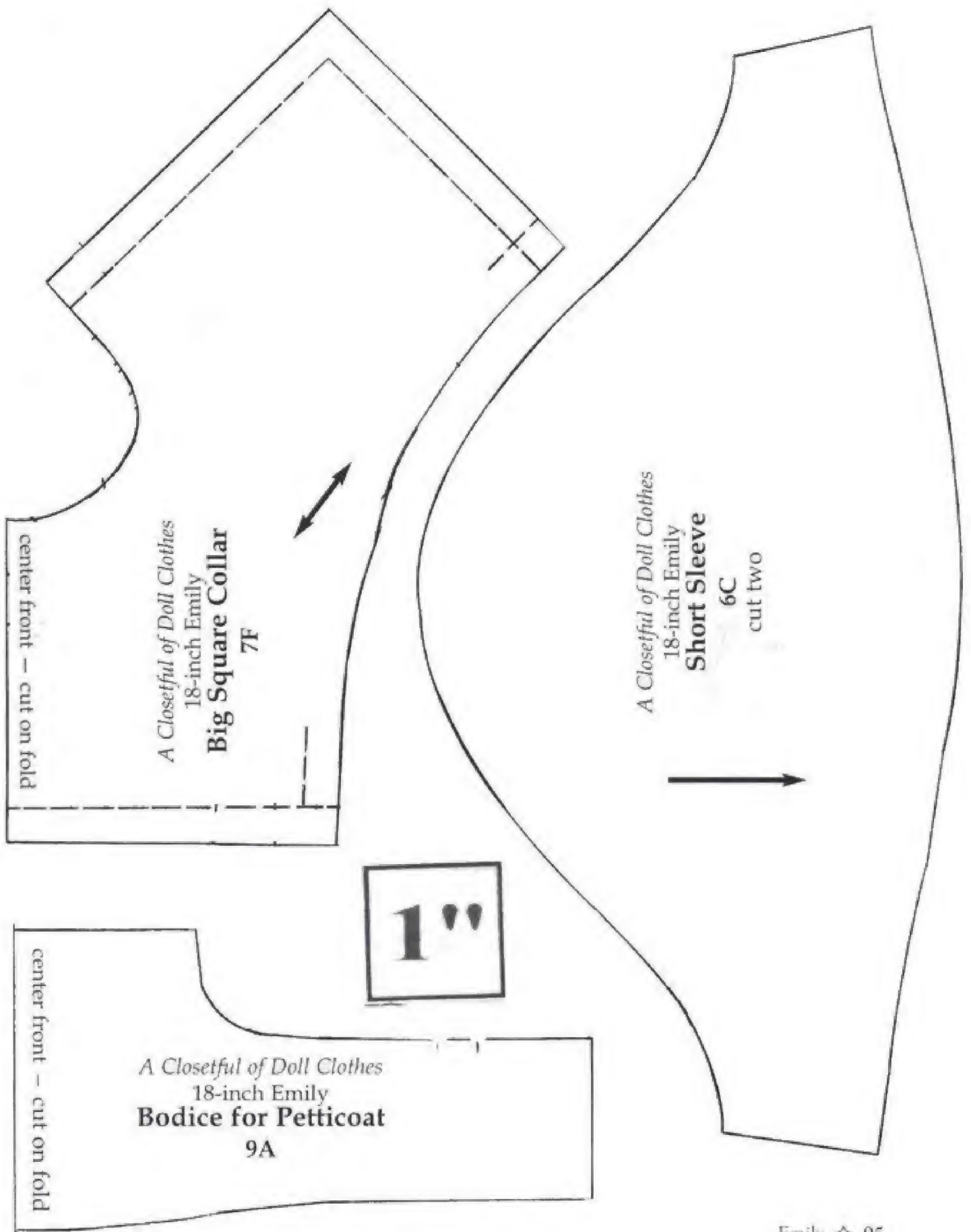
cut two



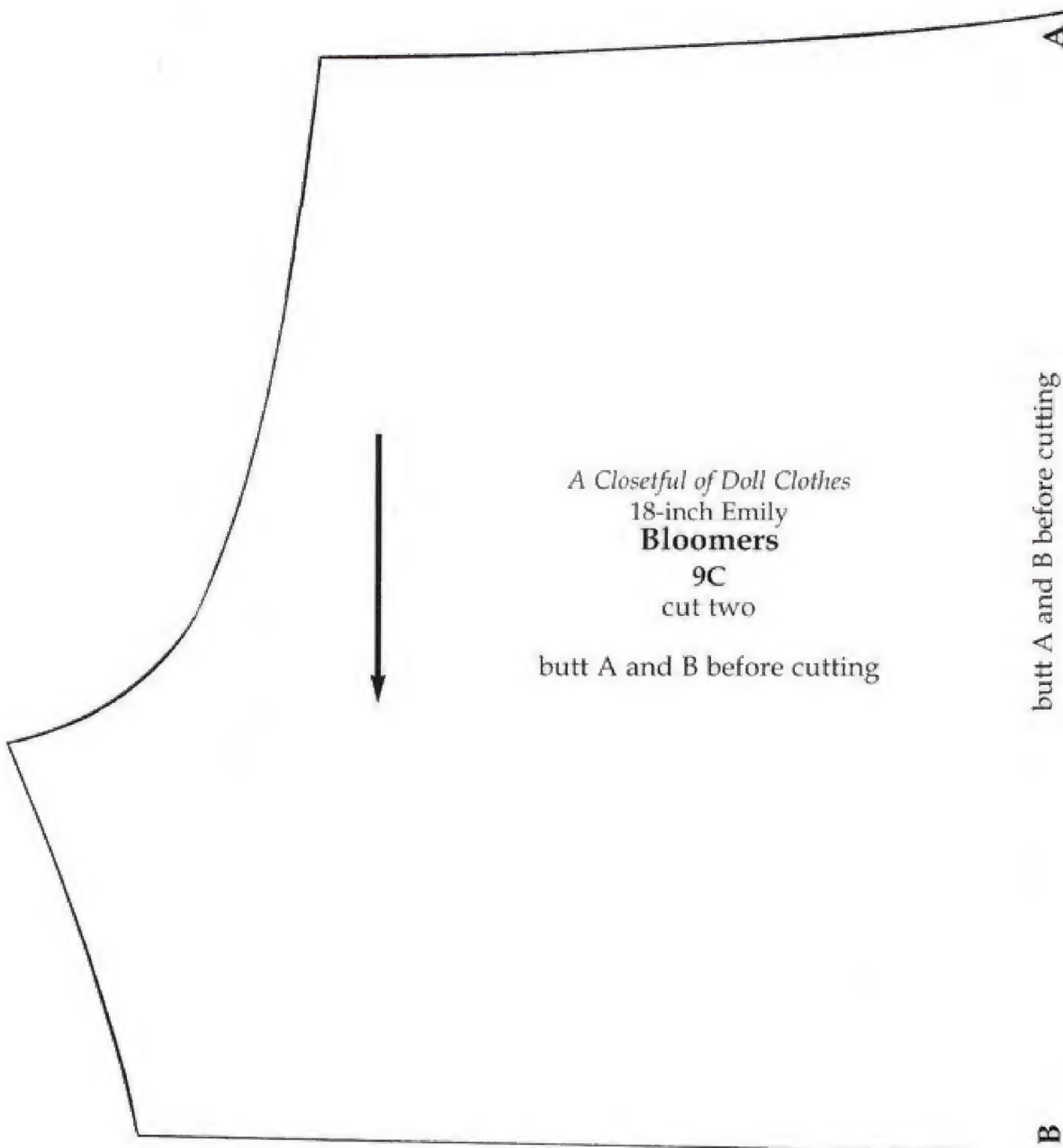


*A Closetful of Doll Clothes*  
18-inch Emily  
**Roll-up Sleeve**  
6D  
cut two





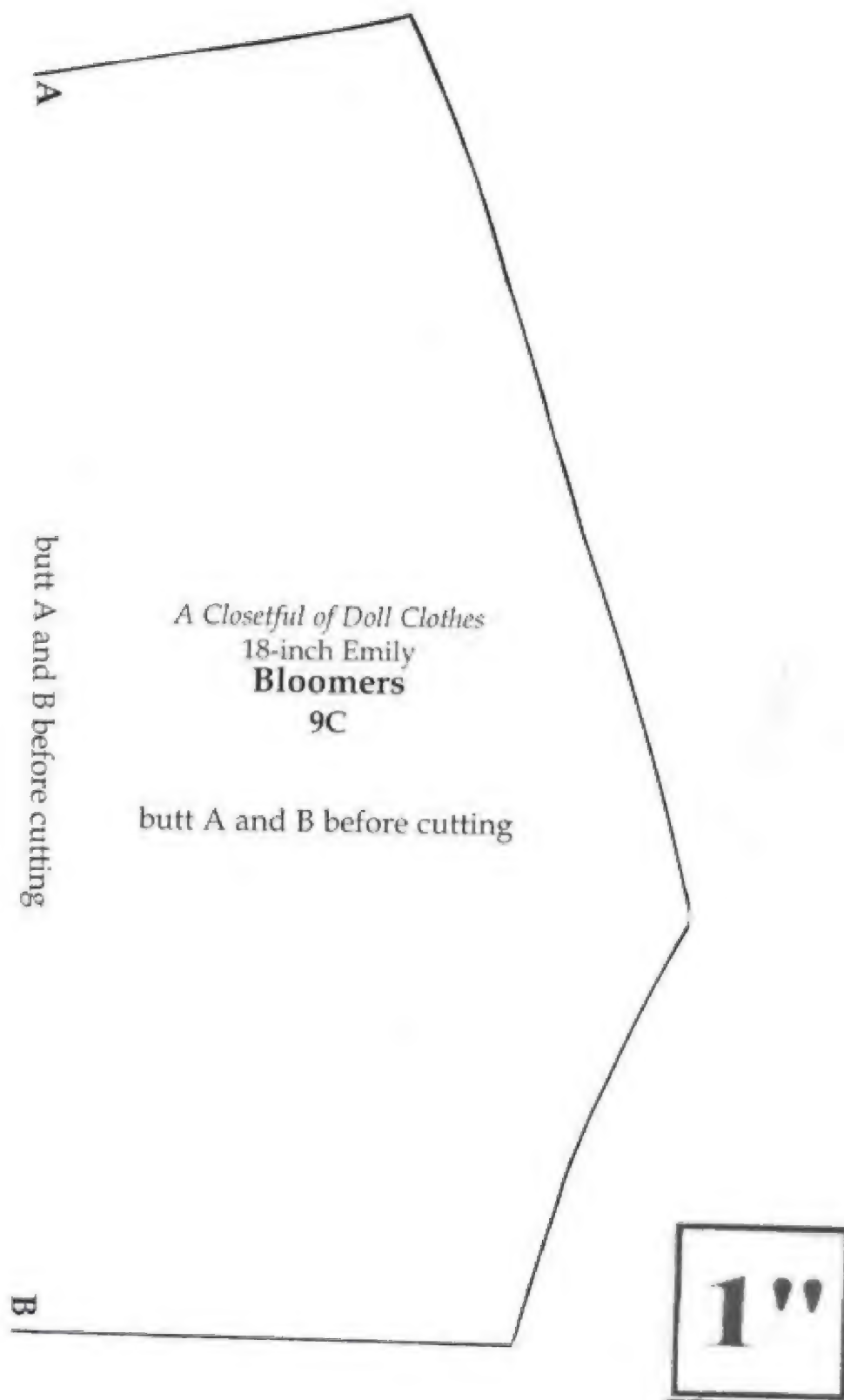


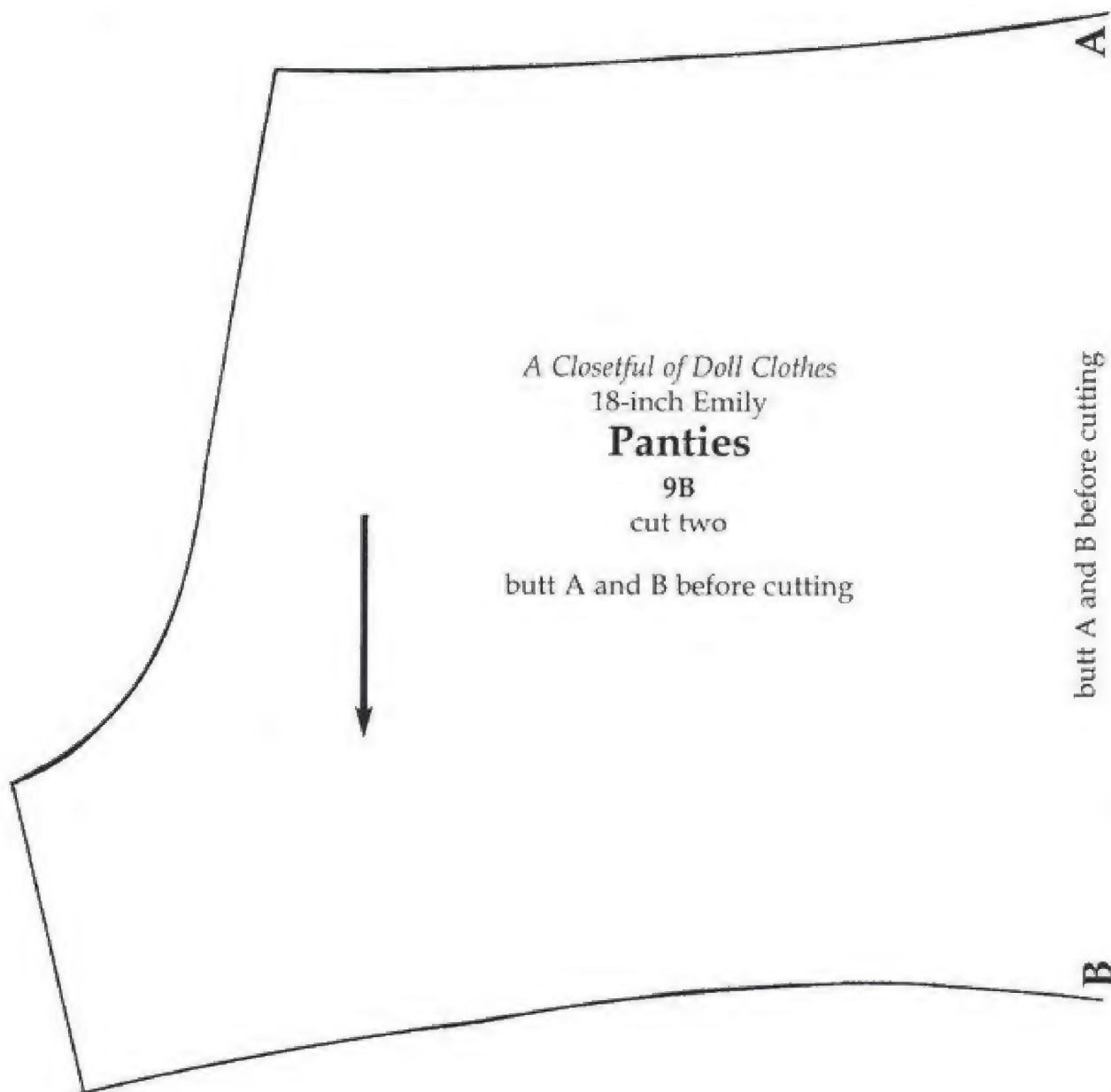


butt A and B before cutting



*A Closetful of Doll Clothes*  
 11½-inch Emily  
**Cuff for Three-quarter-length Sleeve**  
 7B  
 cut two





*A Closetful of Doll Clothes*  
18-inch Emily

# **Panties**

9B

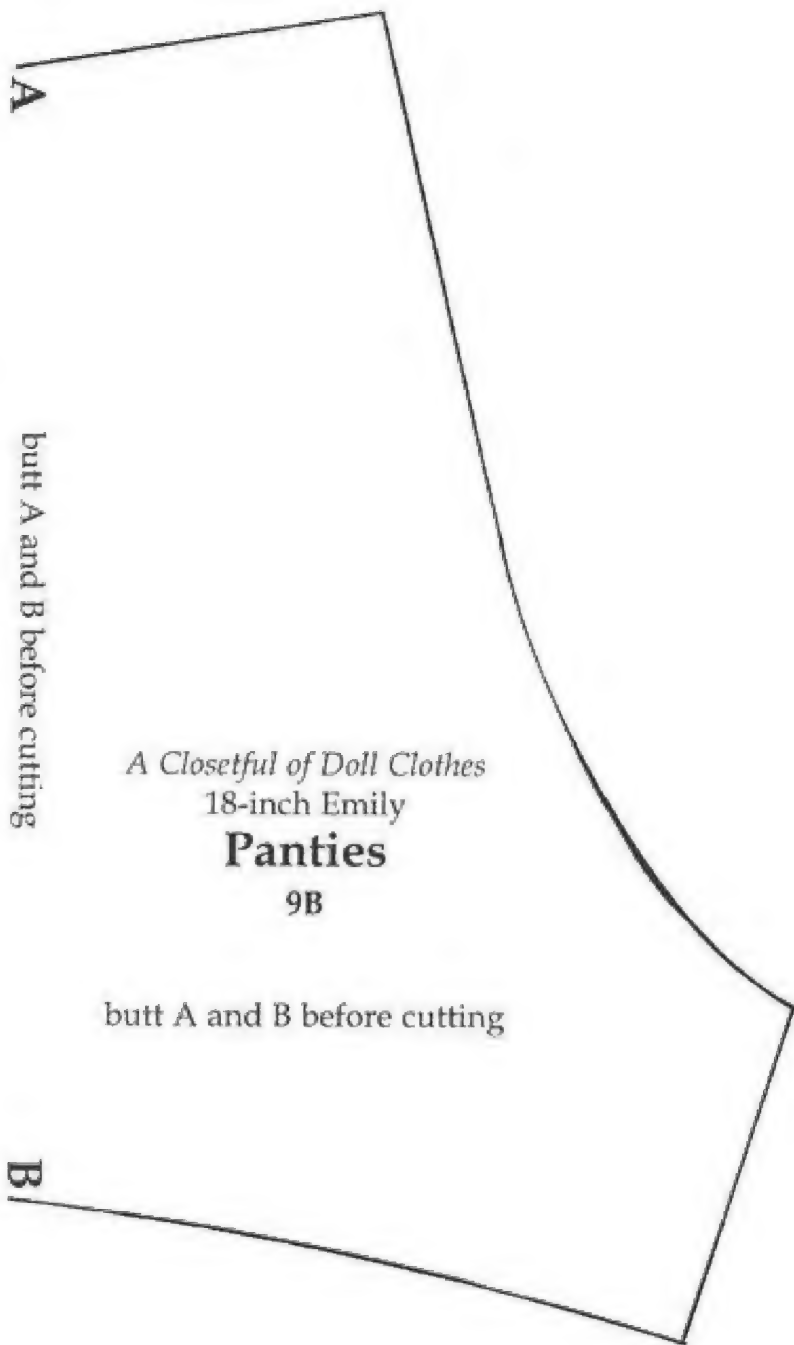
cut two

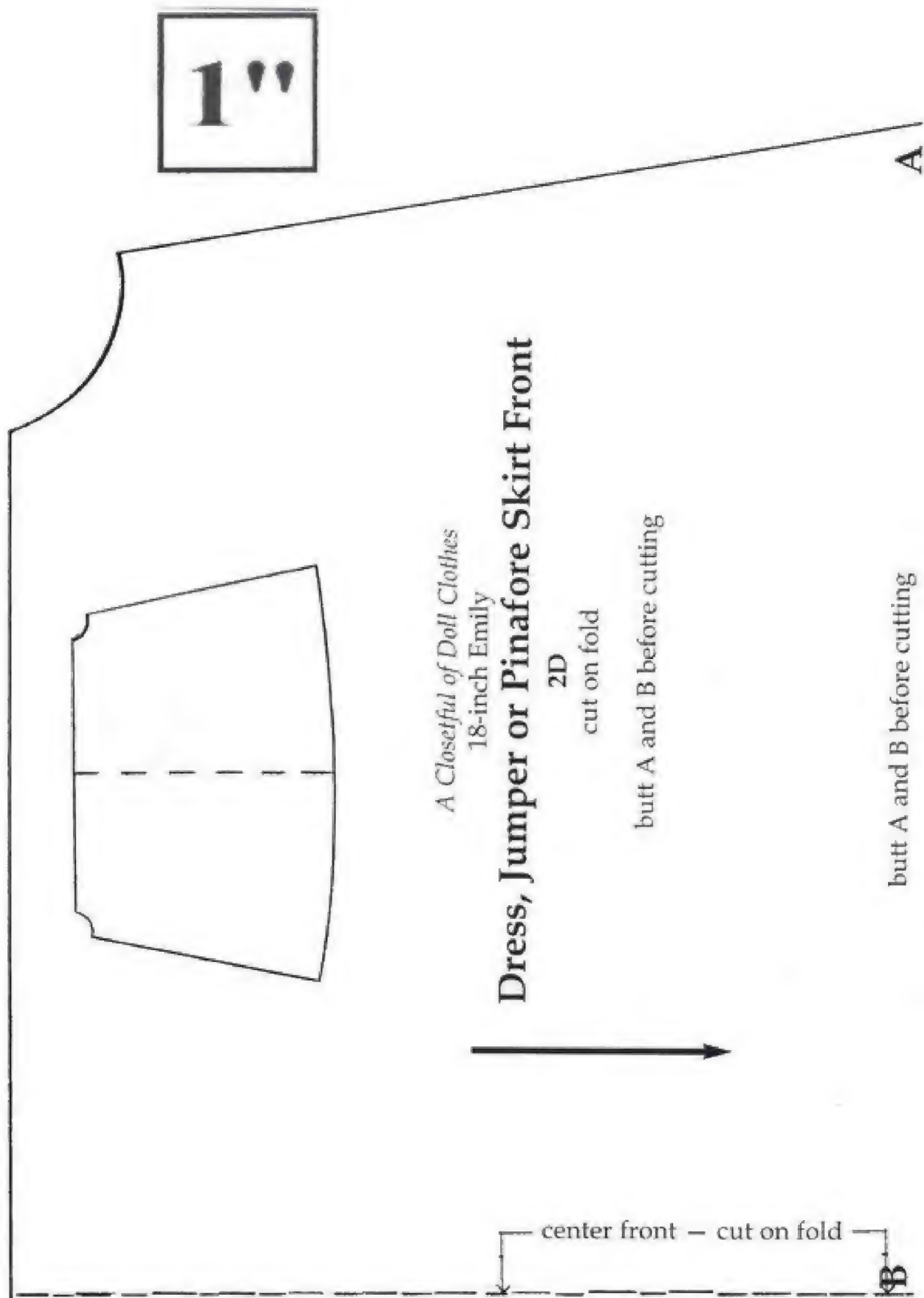
butt A and B before cutting

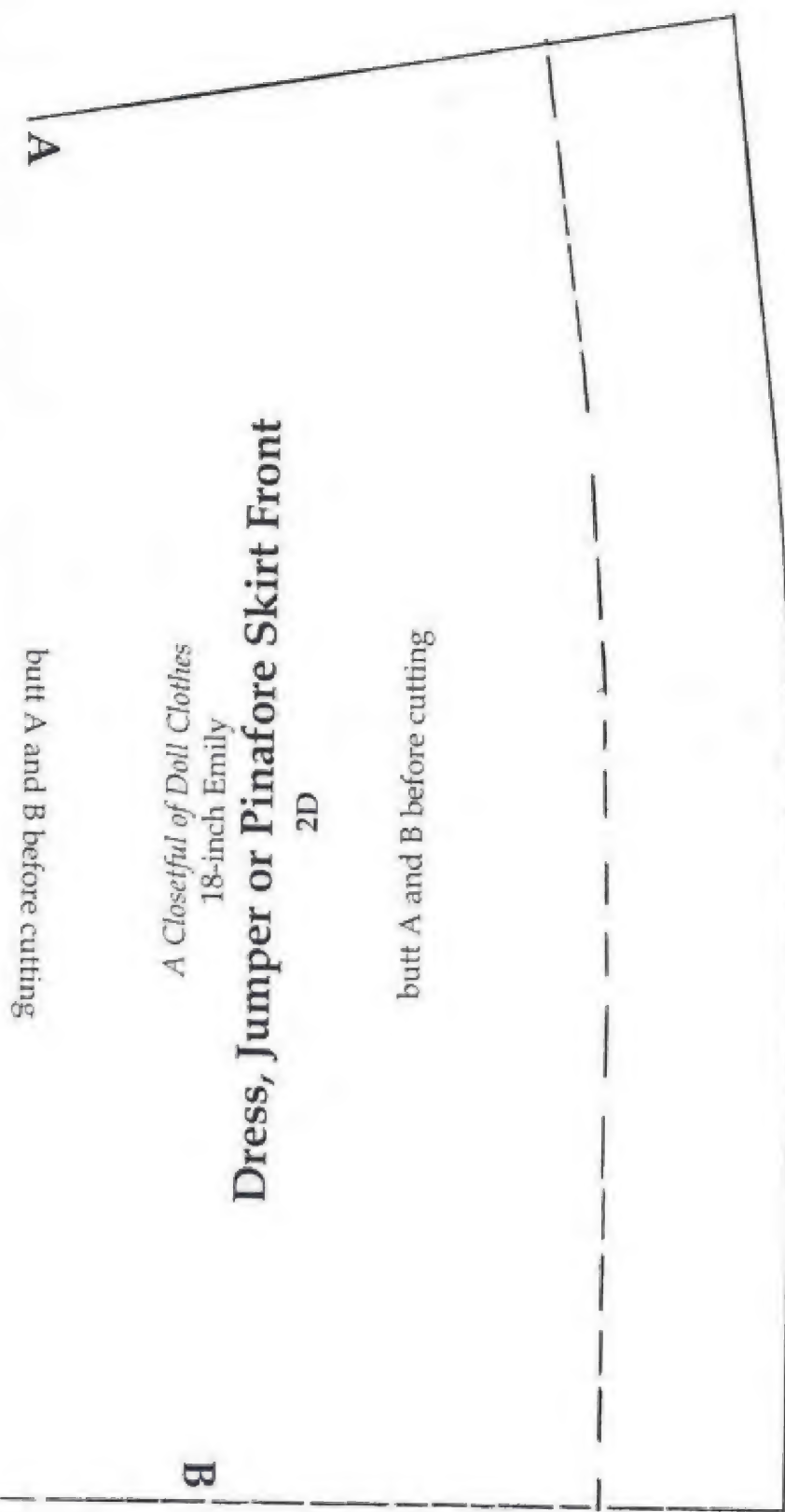
butt A and B before cutting



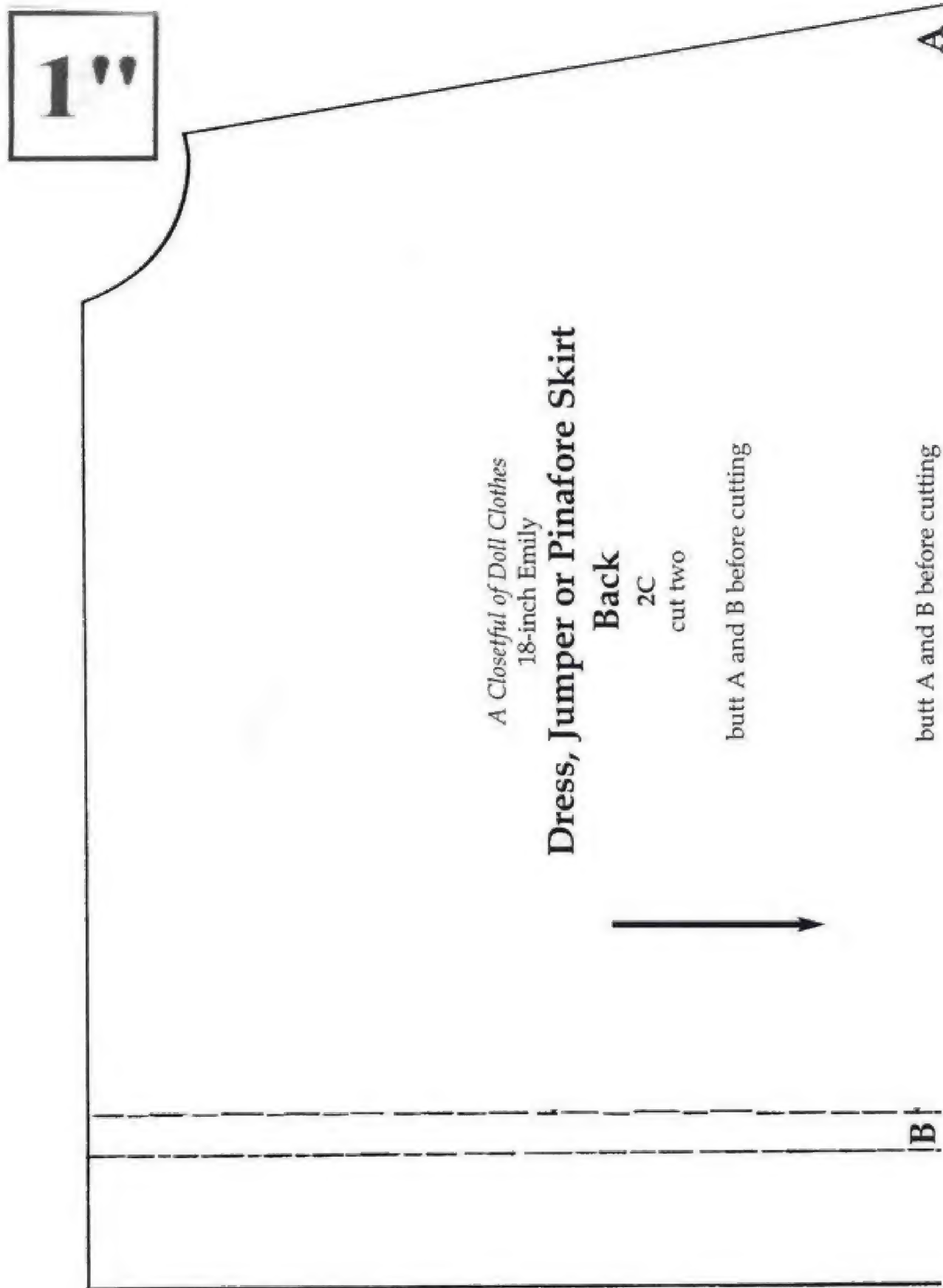


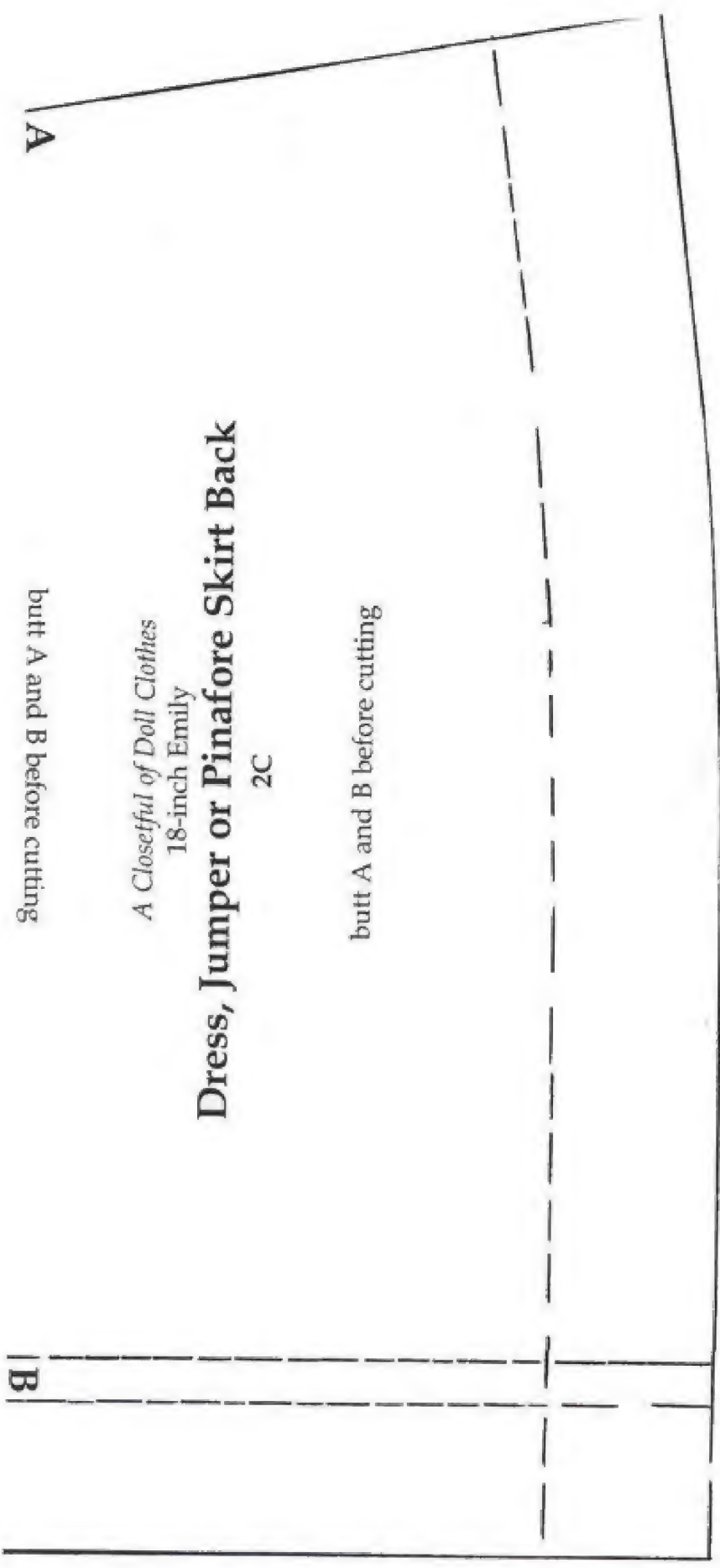












1"

*A Closetful of Doll Clothes*  
18-inch Emily  
**Smocked Dress Skirt Front**  
4C

butt A and B before cutting

butt A and B before cutting

center front — cut on fold

A

B



butt A and B before cutting

*A Closetful of Doll Clothes*  
18-inch Emily

## Smocked Dress Skirt Front

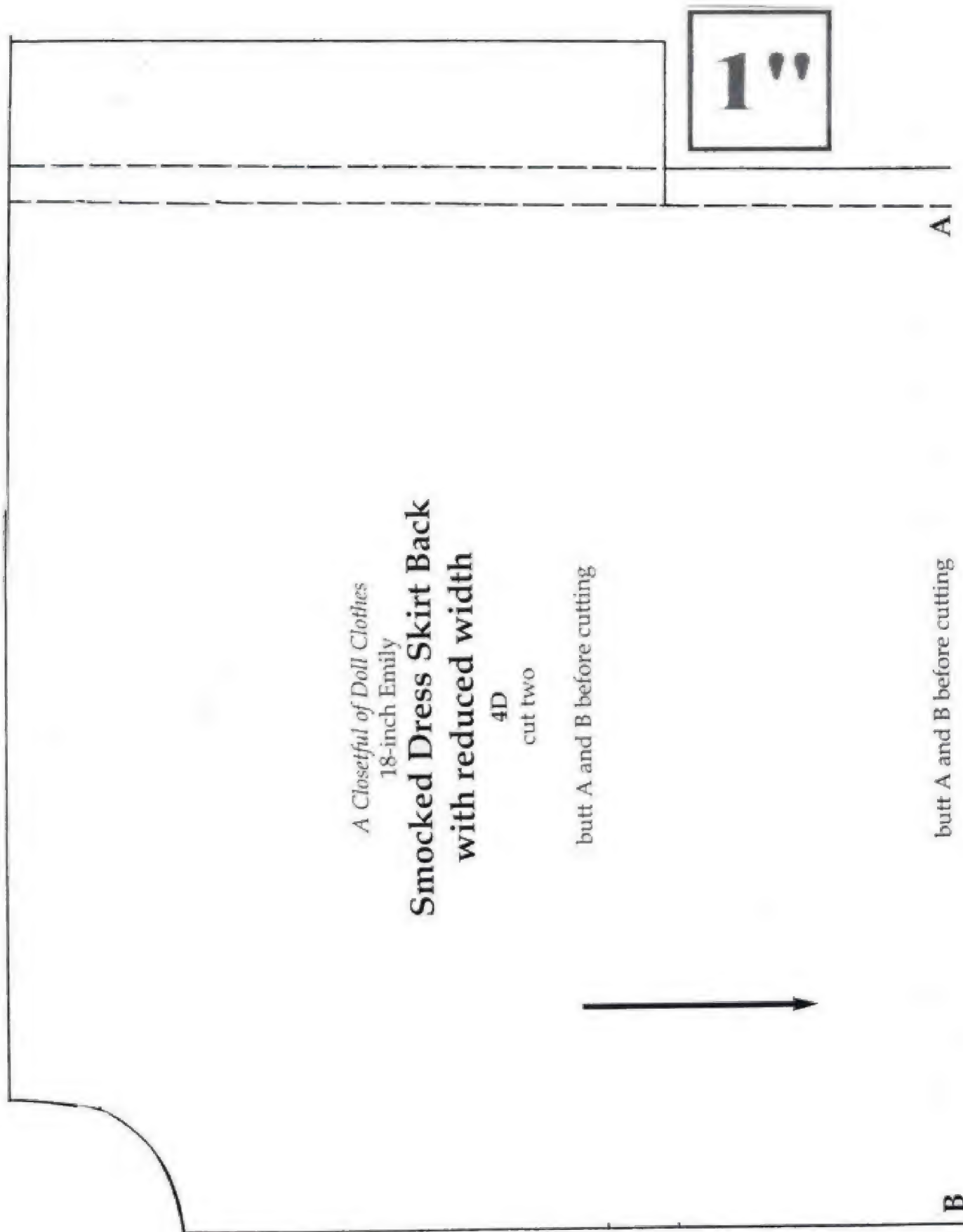
4C

butt A and B before cutting

A

B





butt A and B before cutting

*A Closefit of Doll Clothes*  
18-inch Emily

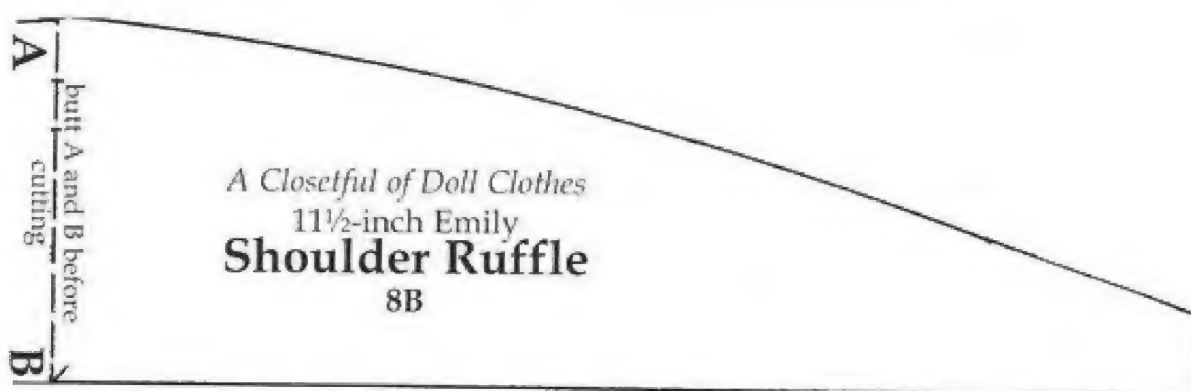
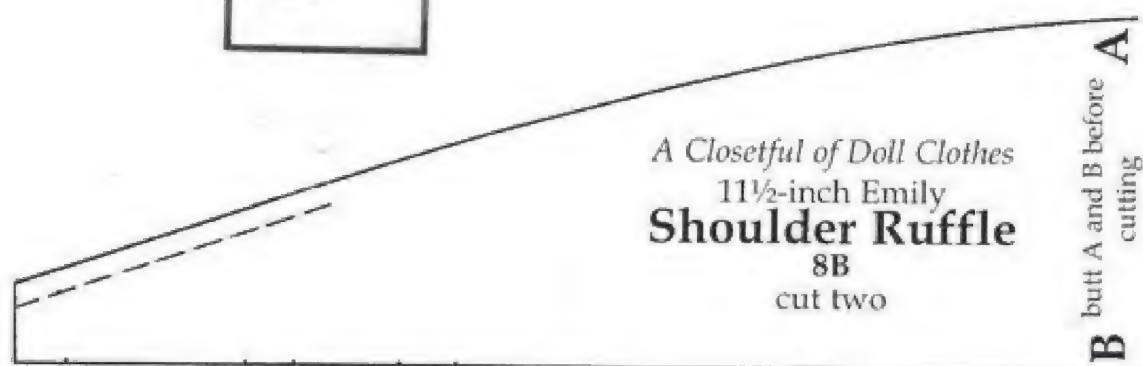
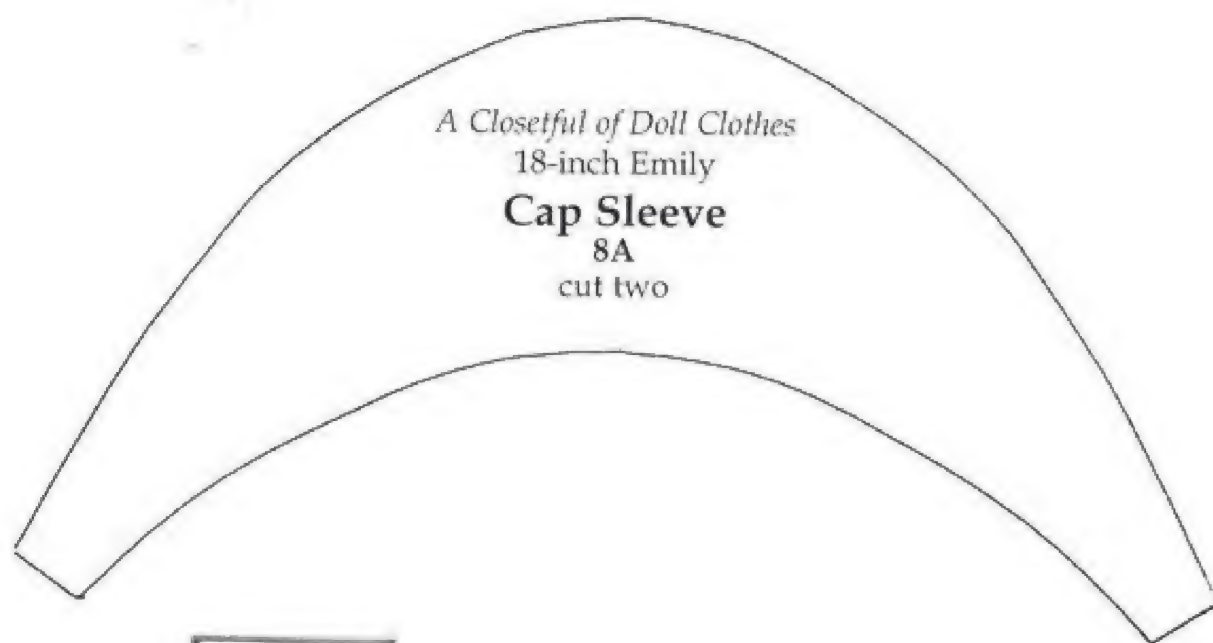
# **Smocked Dress Skirt** **Back with reduced width**

4D

butt A and B before cutting

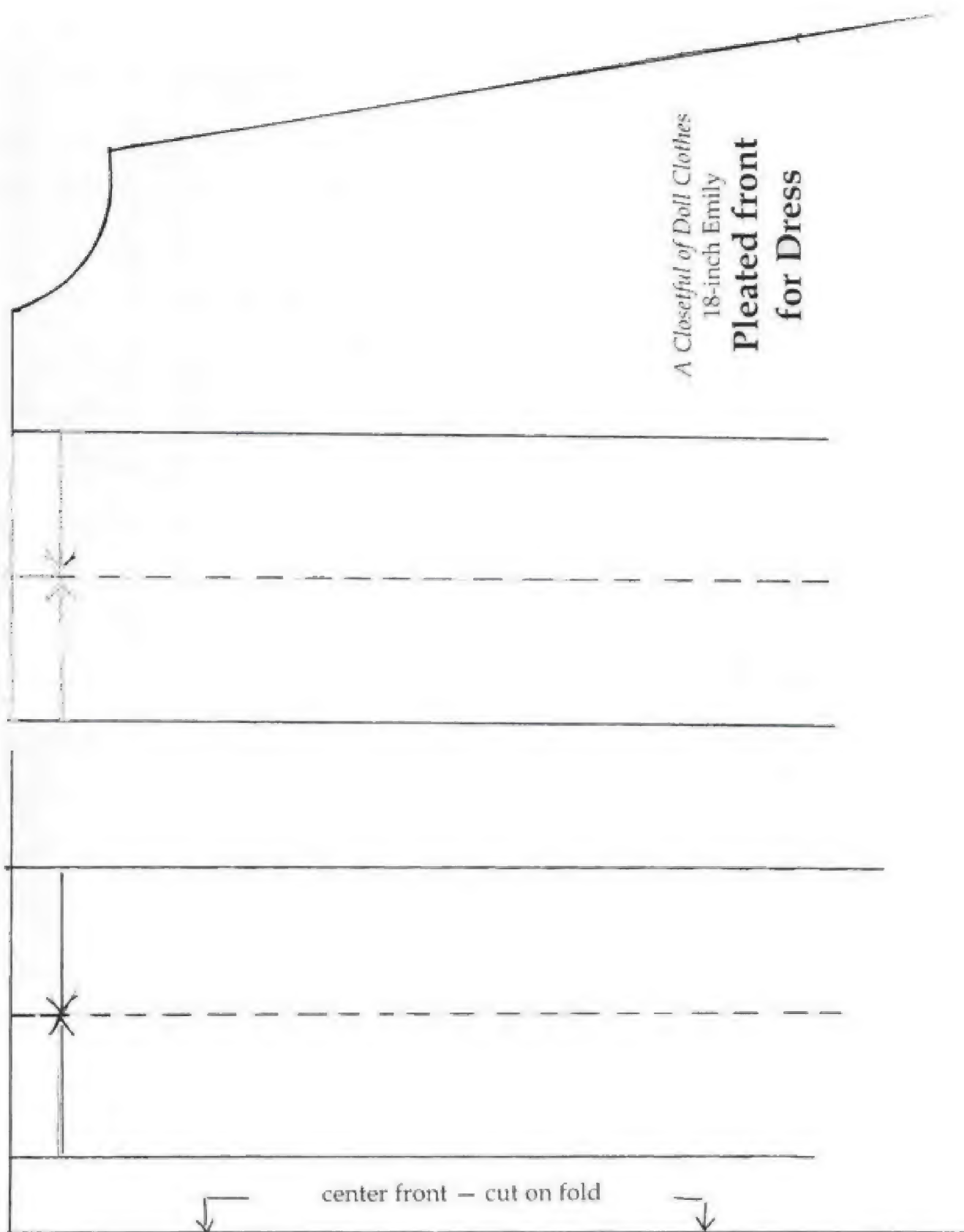






*A Closeful of Doll Clothes*  
18-inch Emily

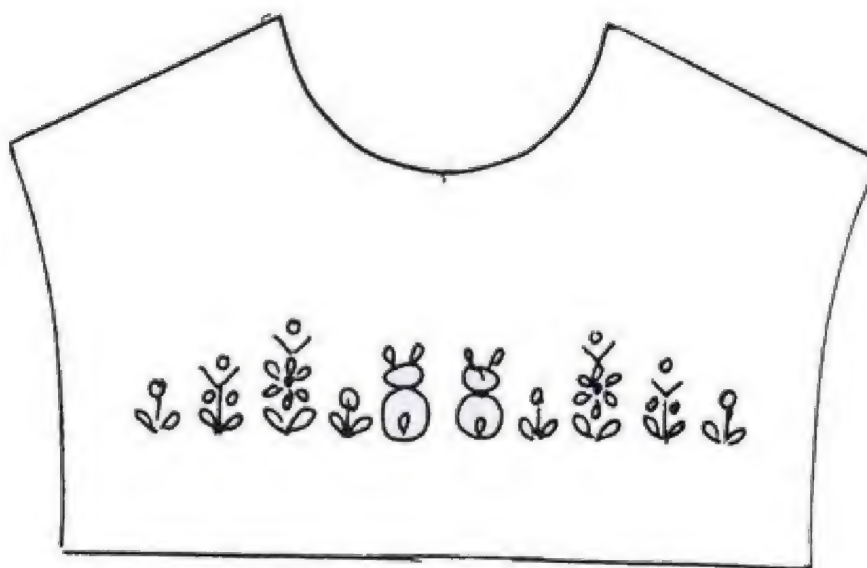
## **Pleated front for Dress**



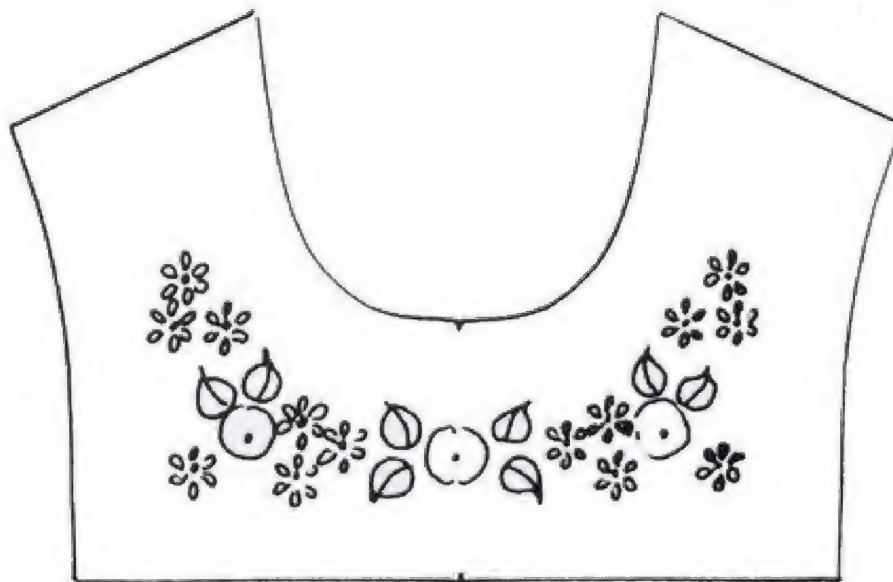
# Jenny



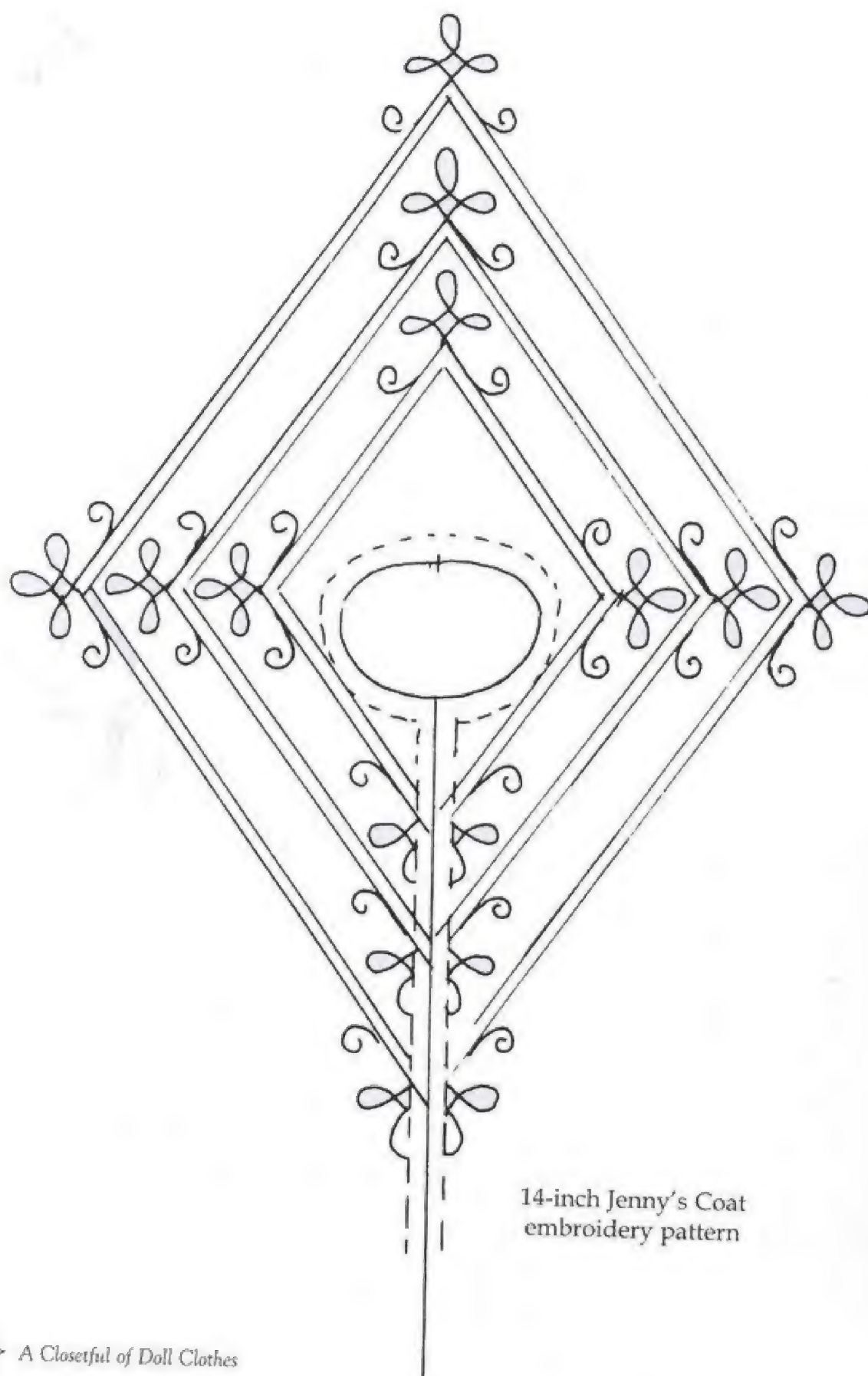




14-inch Jenny's jumper embroidery pattern



14-inch Jenny's pinafore embroidery pattern



14-inch Jenny's Coat  
embroidery pattern

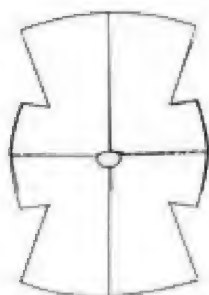
*A Closetful of Doll Clothes*

14-inch Jenny

## Coat

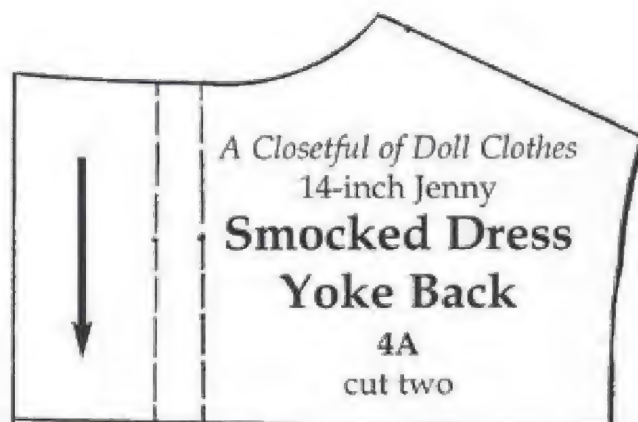
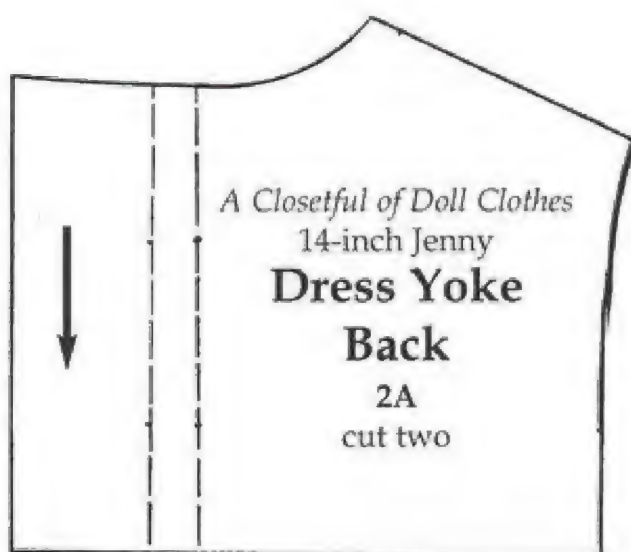
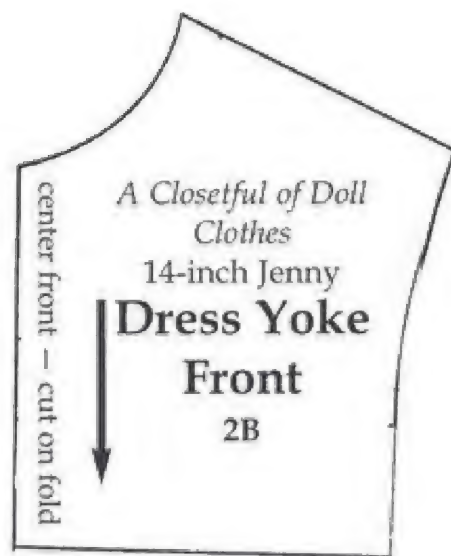
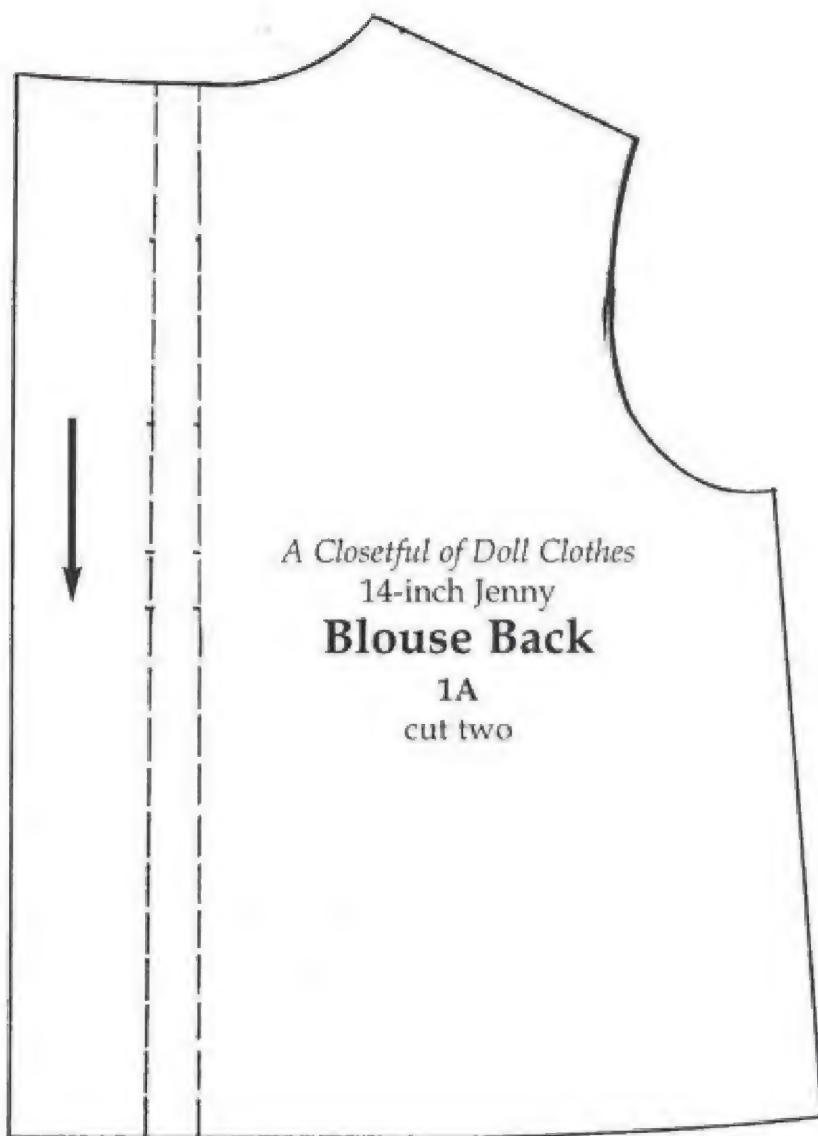
10

cut two both ways: over the center front/back and  
then those two parts over the shoulder line

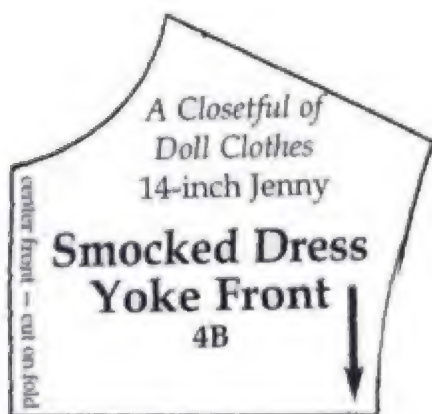
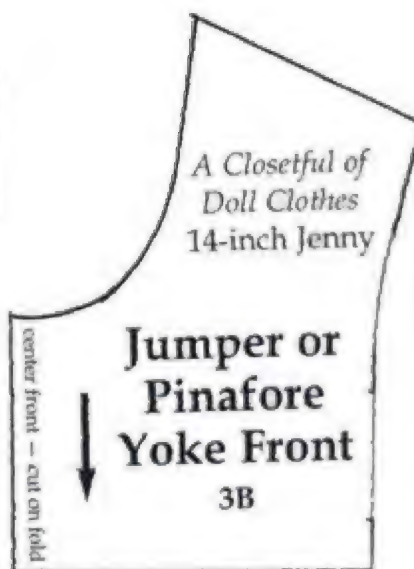
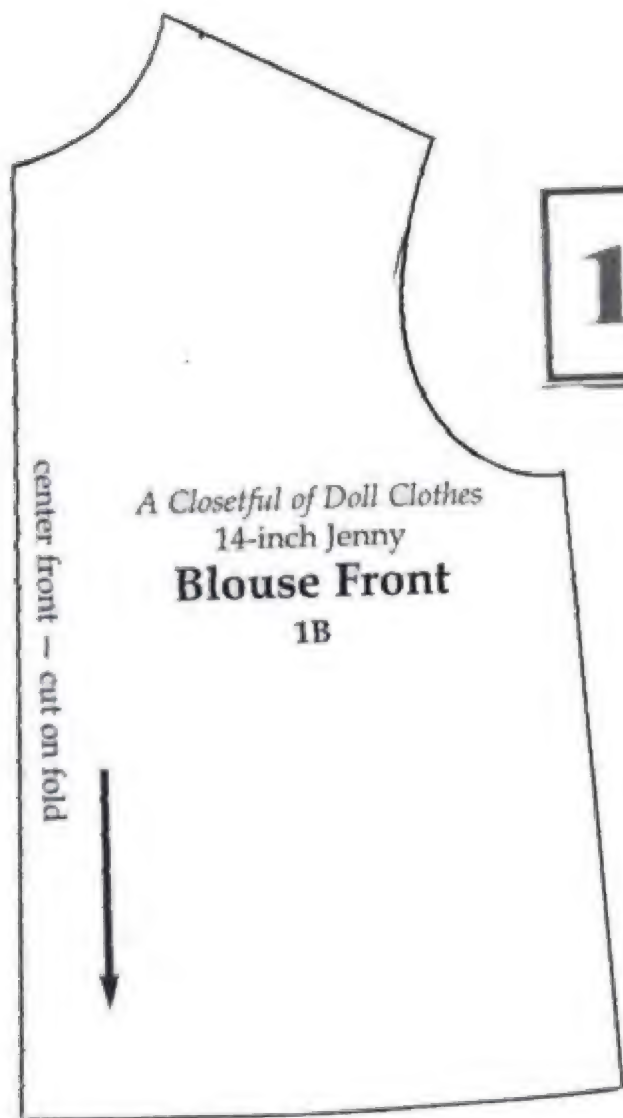


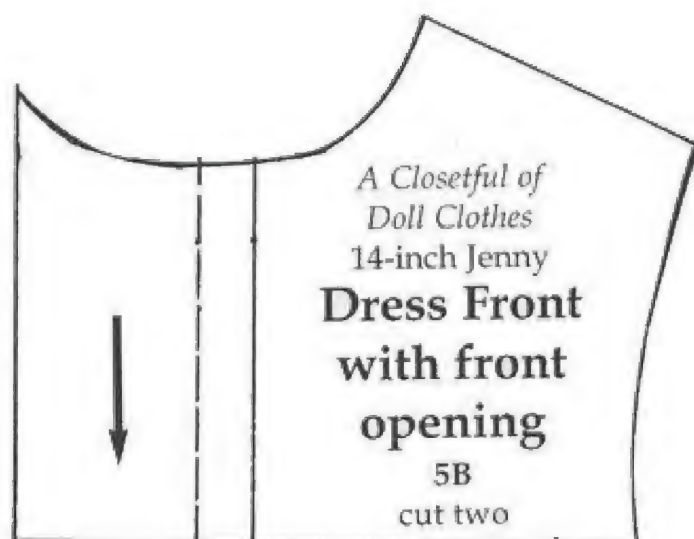
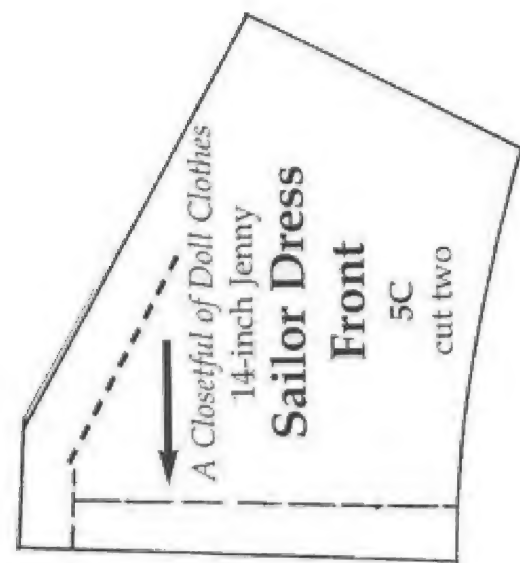
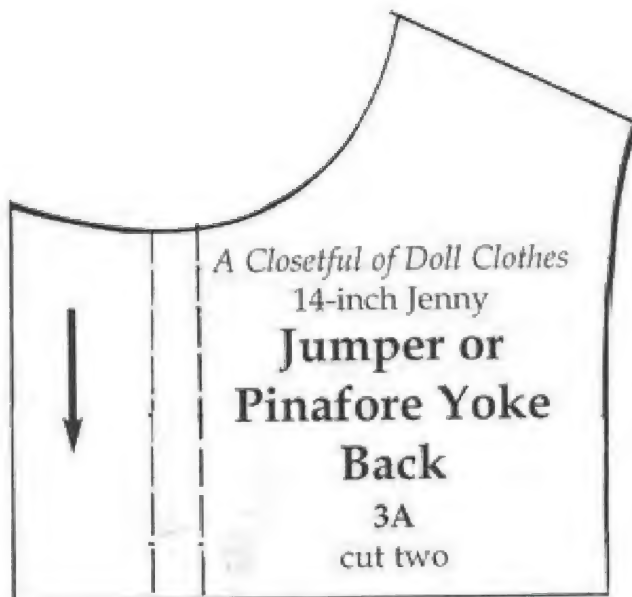
Completed  
Pattern



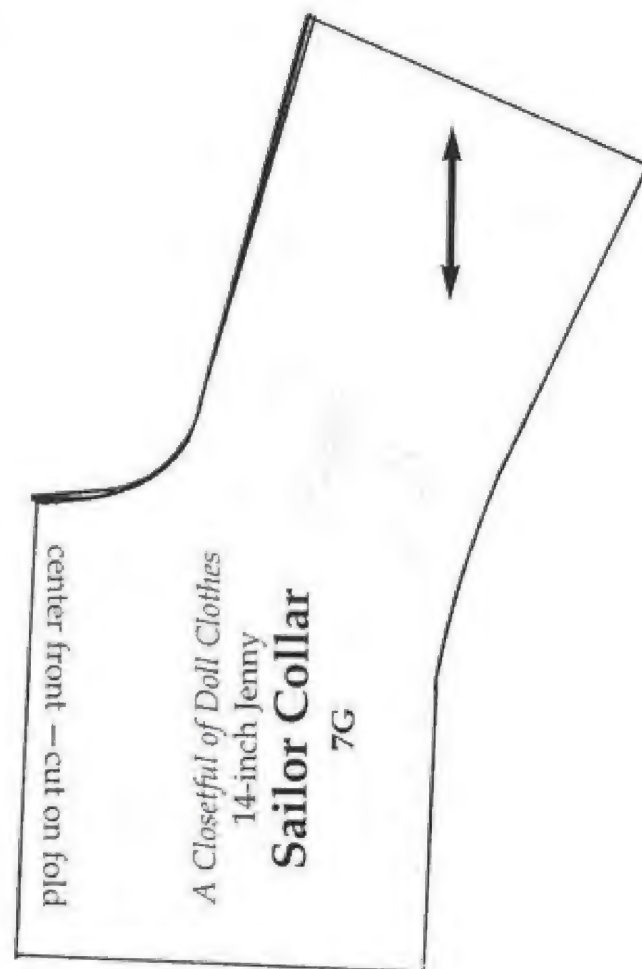
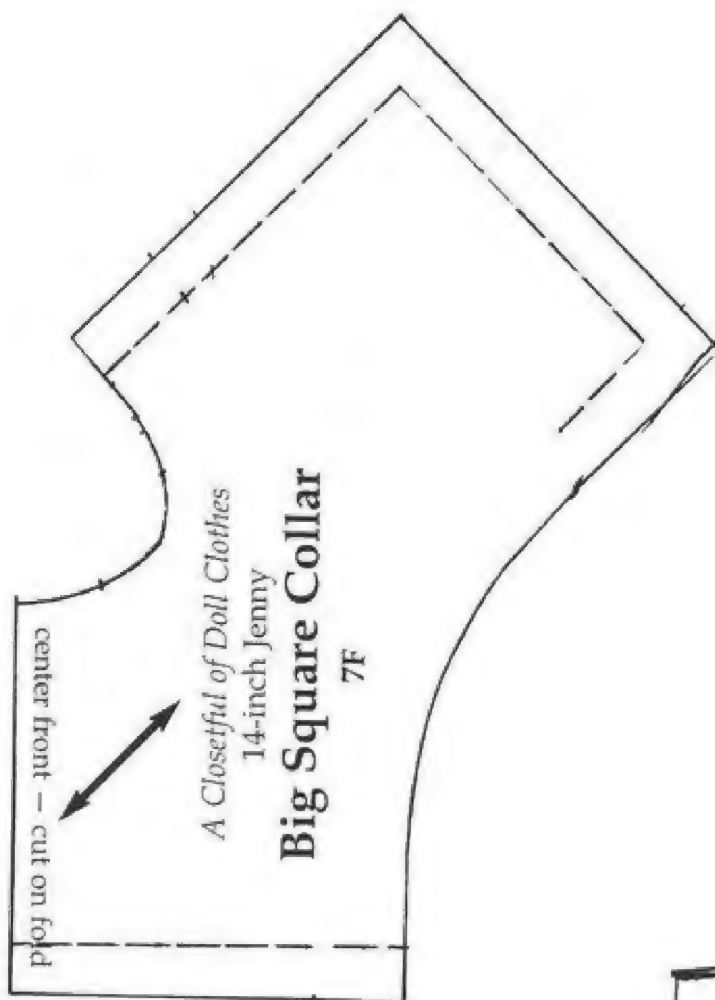


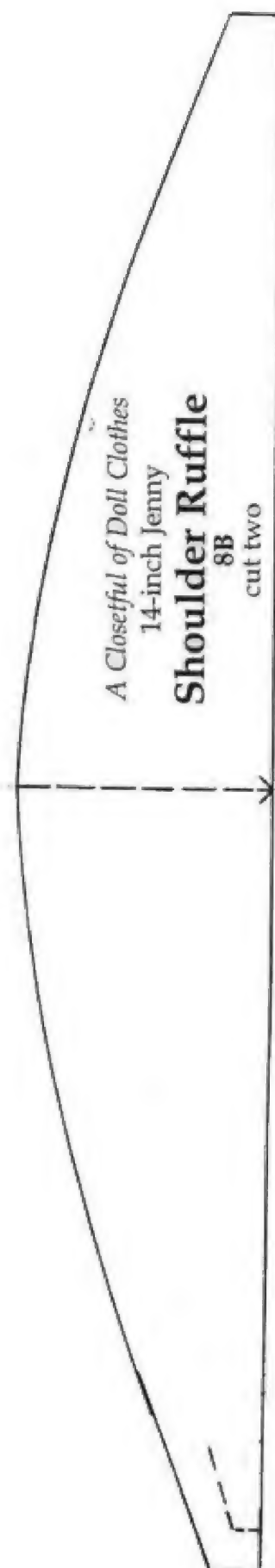
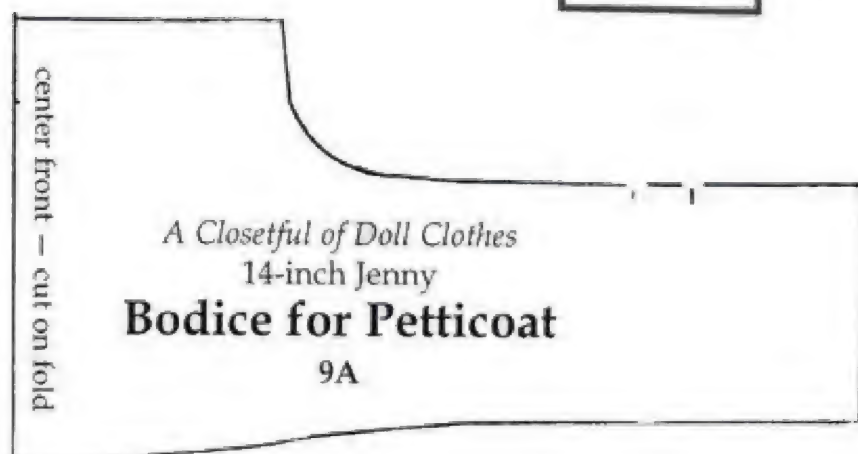
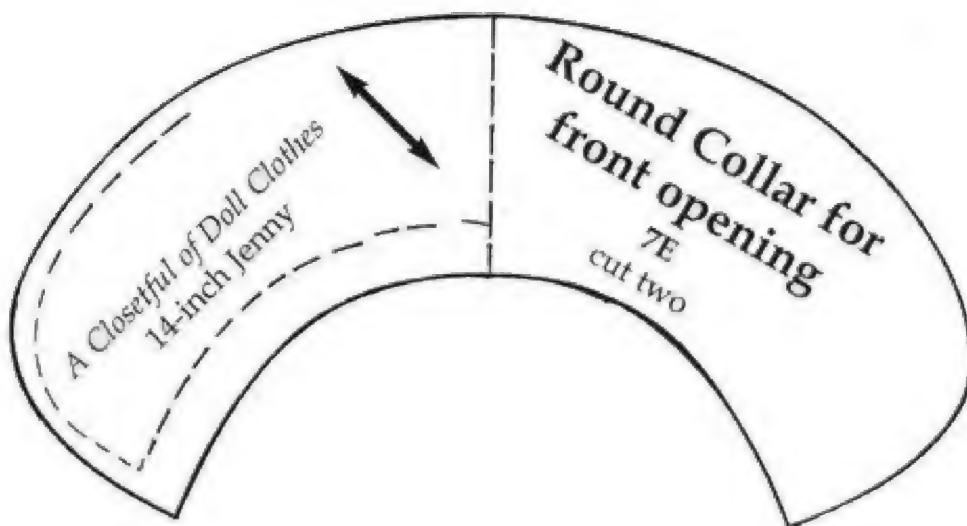






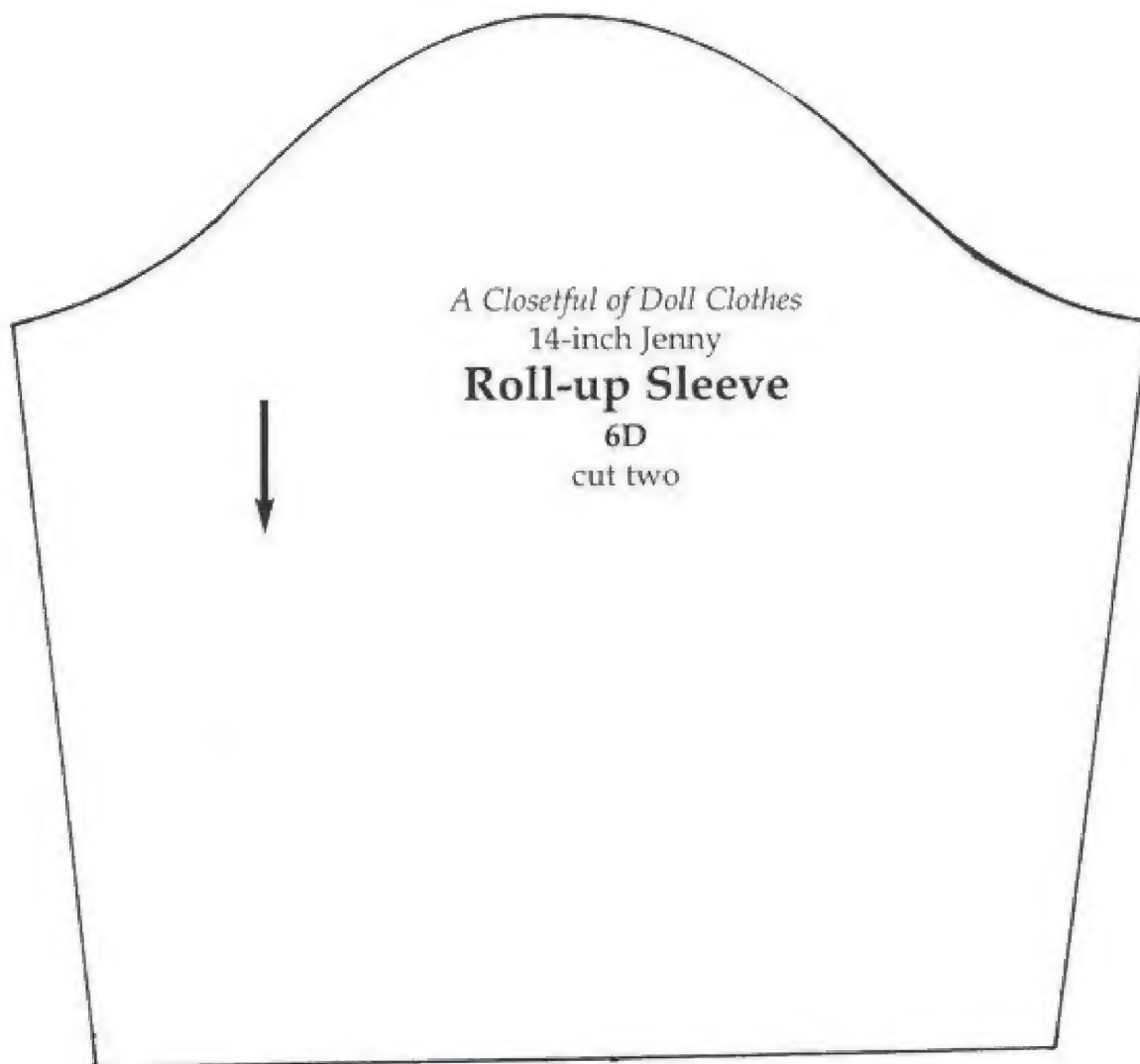
**1"**



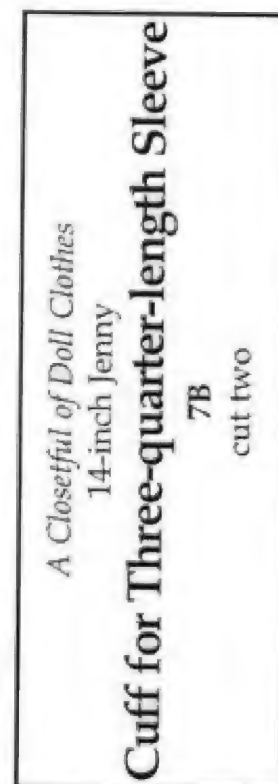














*A Closetful of Doll Clothes*  
14-inch Jenny

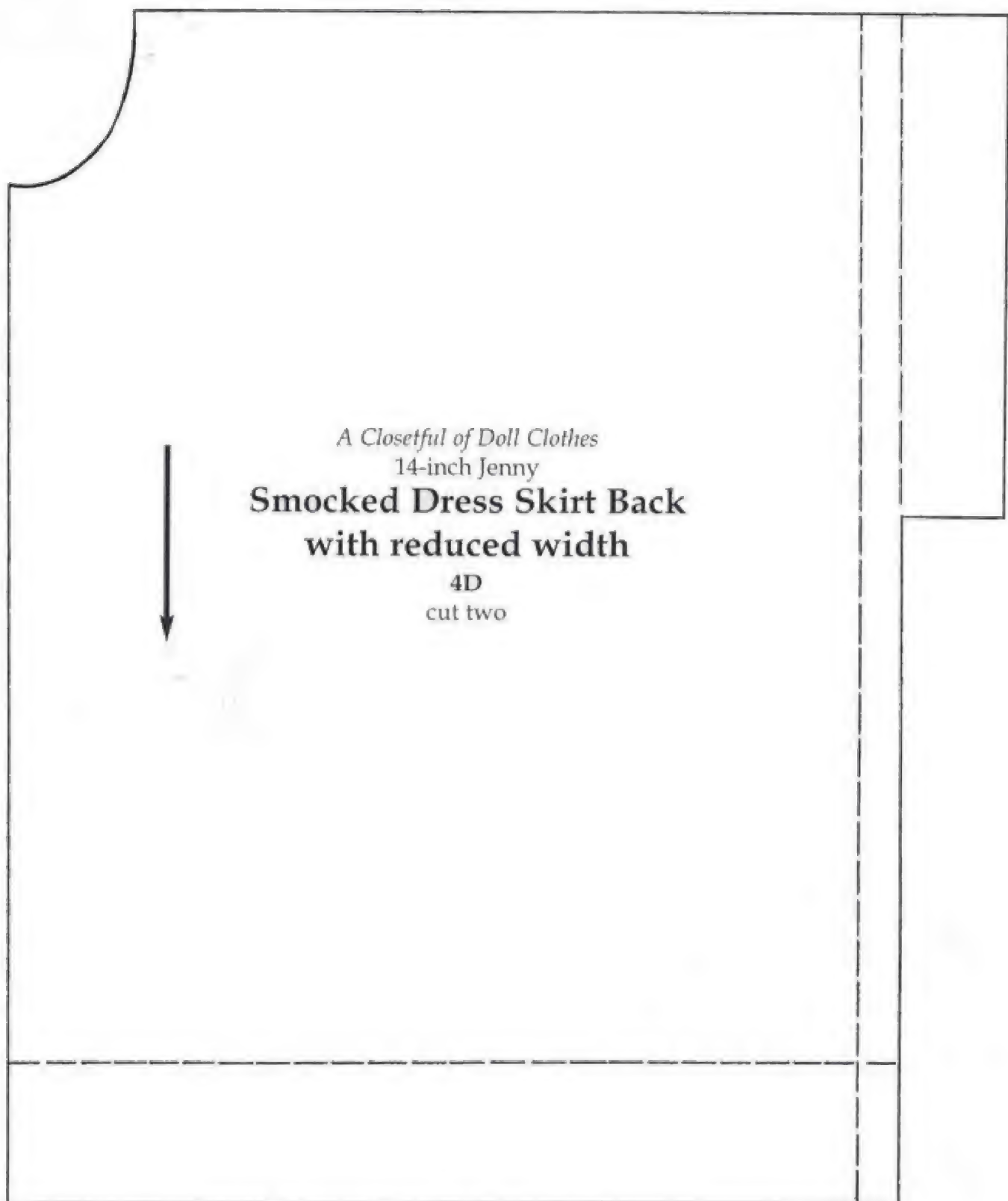
**Smocked Dress Skirt Front**

4C

butt A and B before cutting

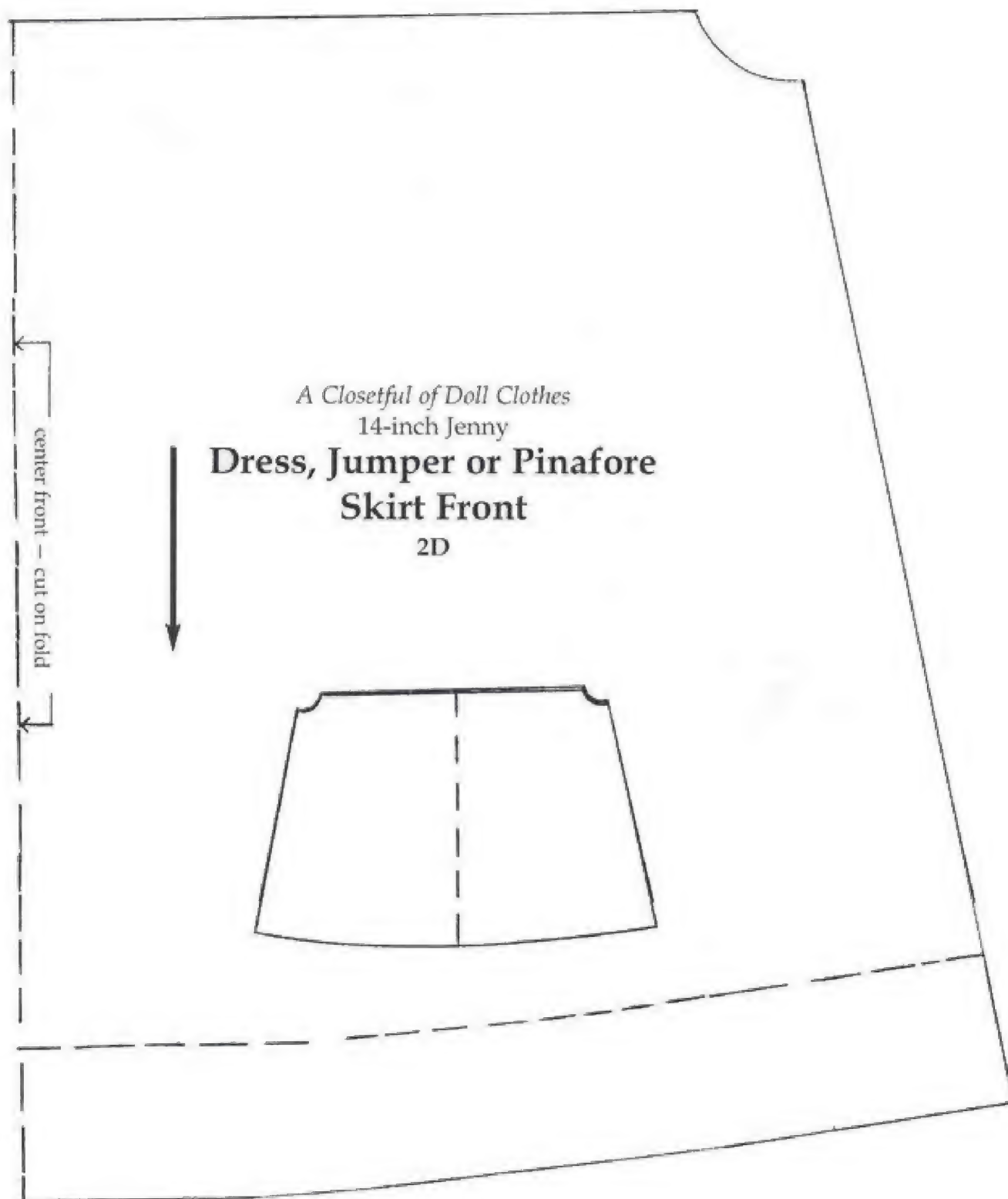
center front — cut on fold





*A Closetful of Doll Clothes*  
14-inch Jenny  
**Smocked Dress Skirt Back**  
**with reduced width**  
4D  
cut two



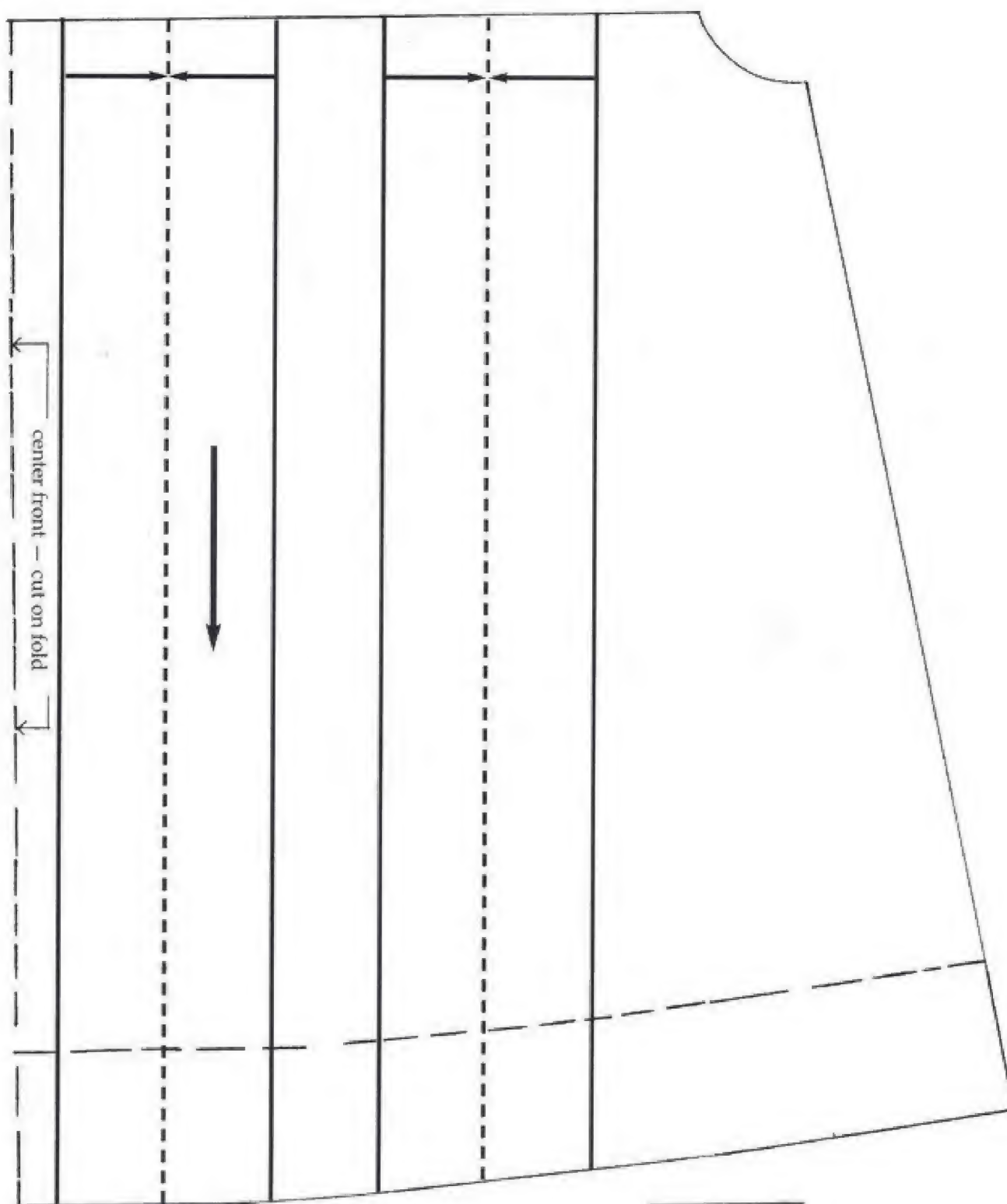


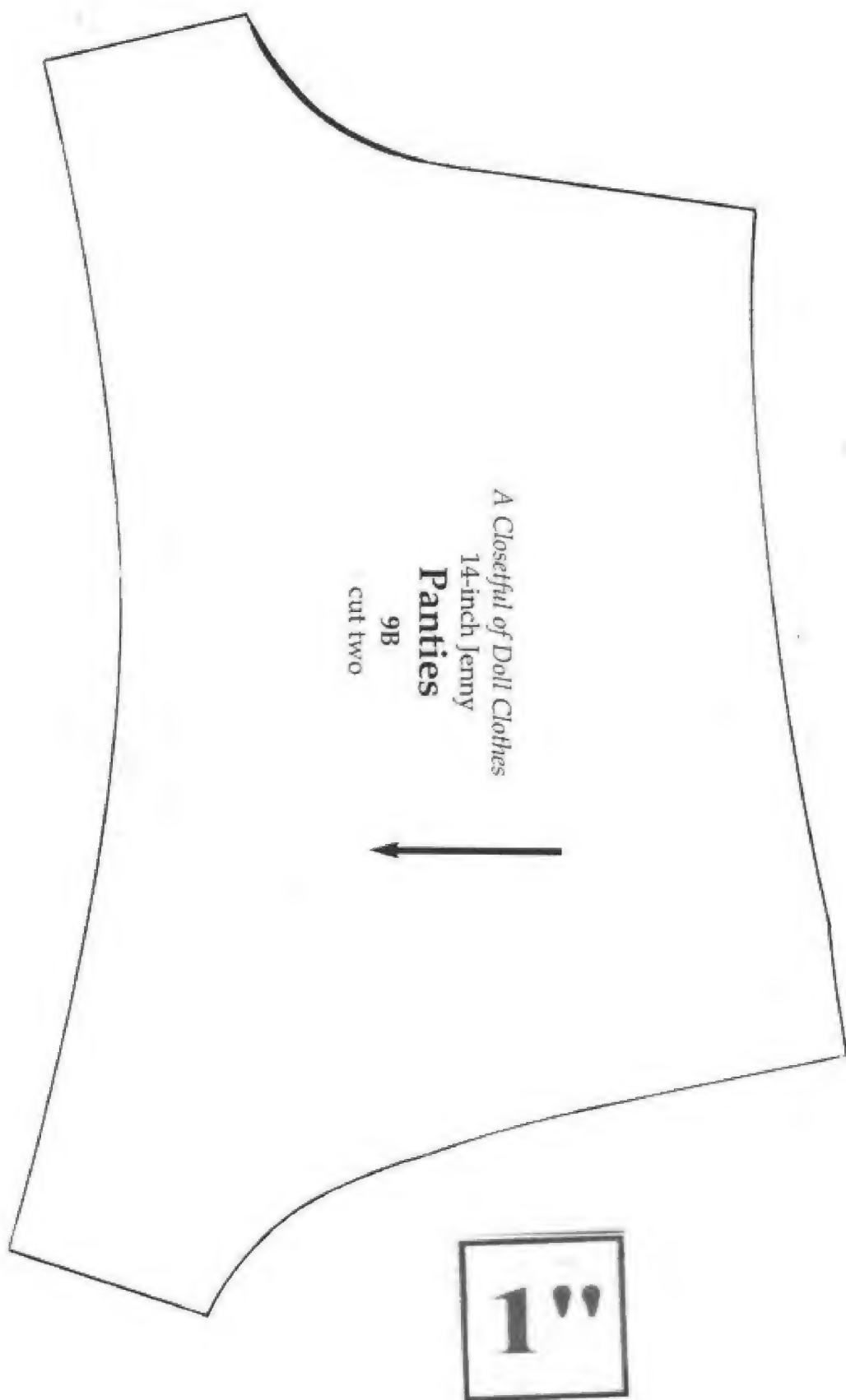
*A Closetful of Doll Clothes*  
14-inch Jenny  
**Dress, Jumper or Pinafore**  
**Skirt Back**  
2C  
cut two

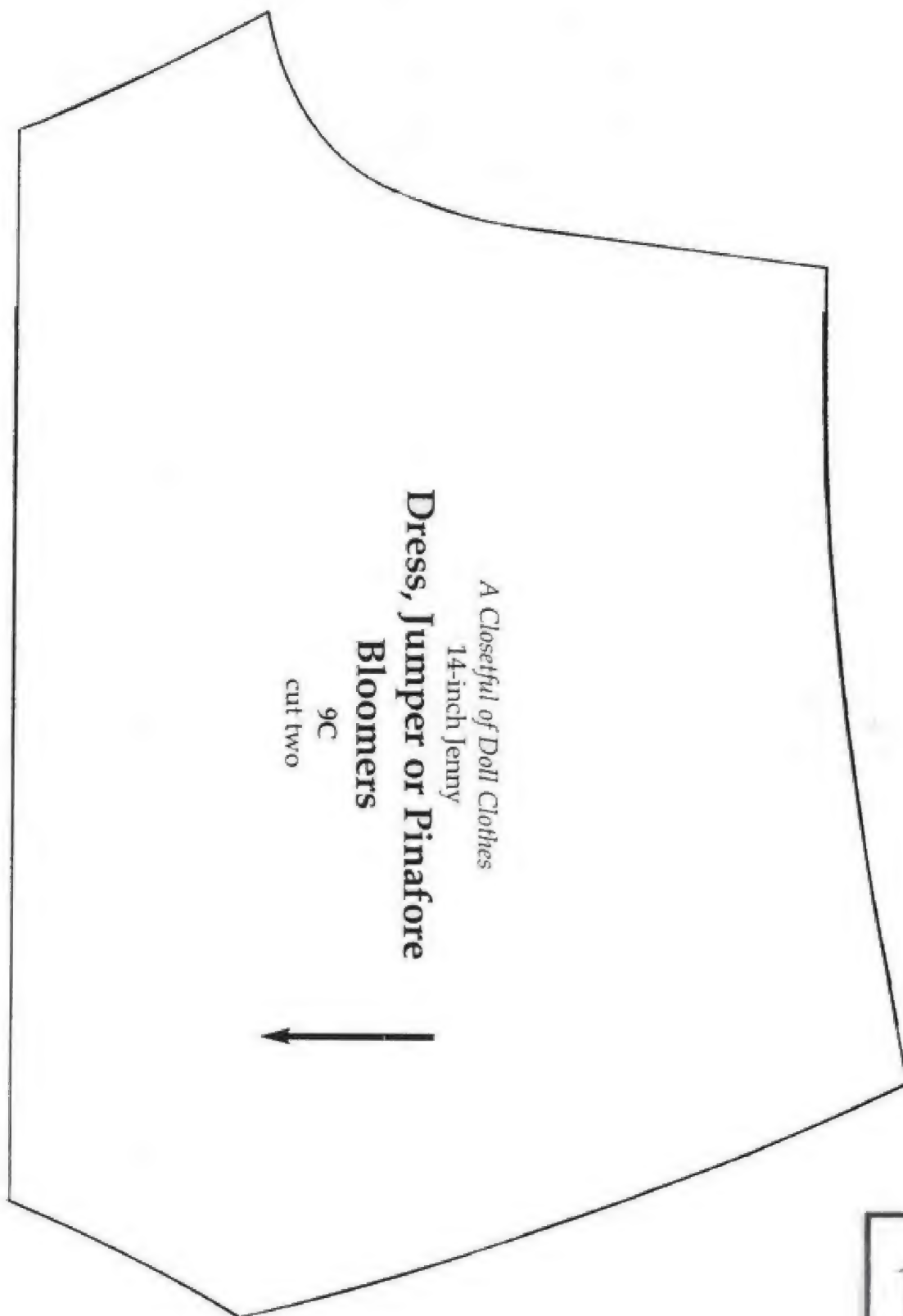




Sample for Pleated Dress







*A Closetful of Doll Clothes*

14-inch Jenny

**Dress, Jumper or Pinafore**

**Bloomers**

9C

cut two

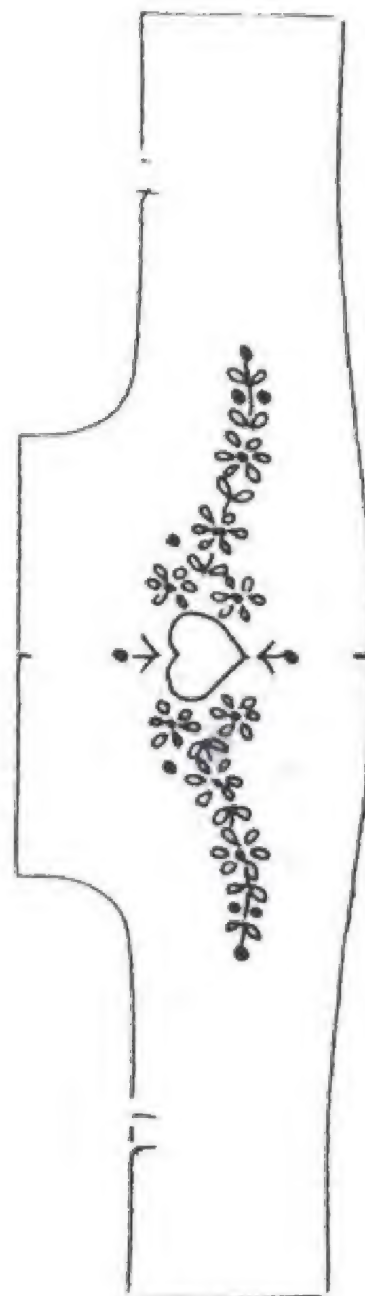


# Bethany

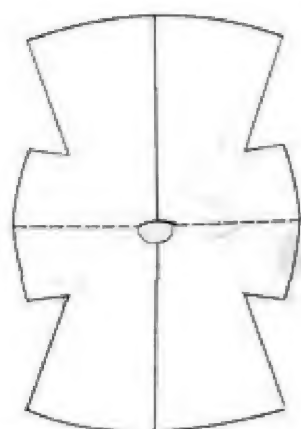




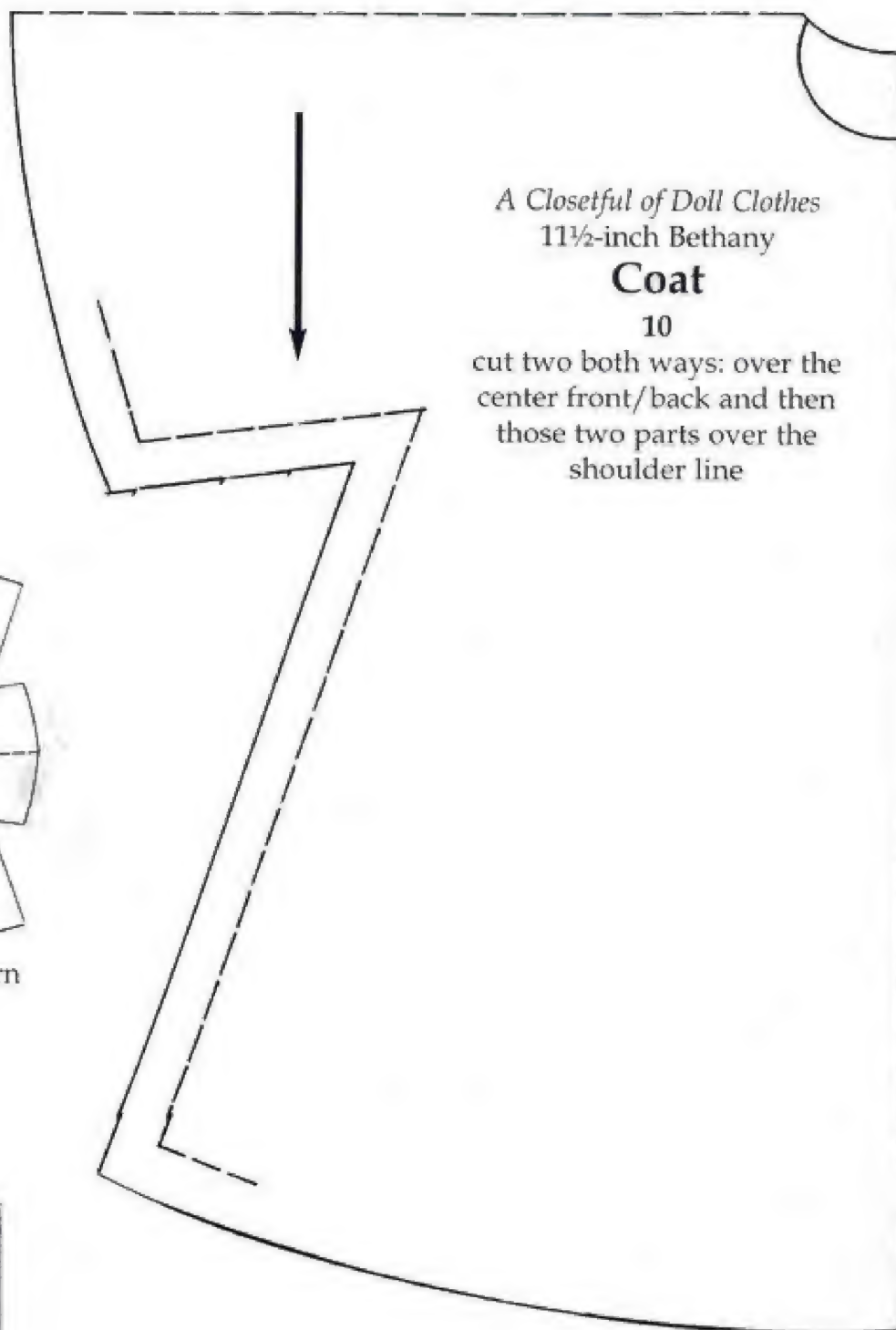
# Embroidery pattern



11½-inch Bethany's Skirt  
embroidery pattern



Completed Pattern

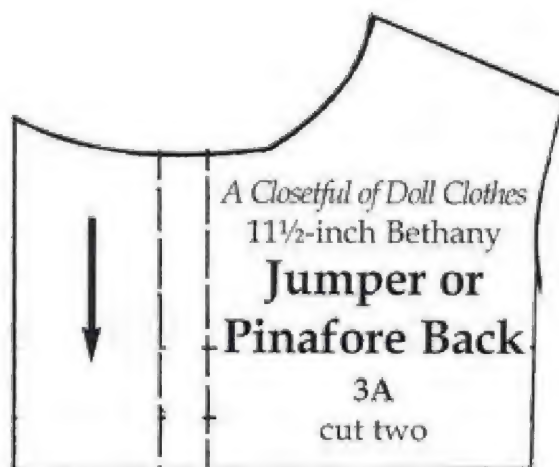
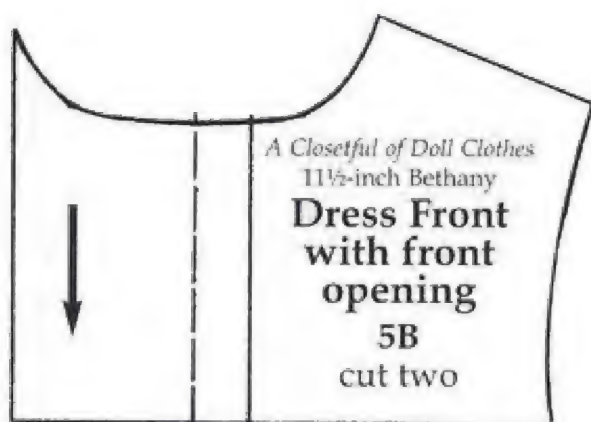
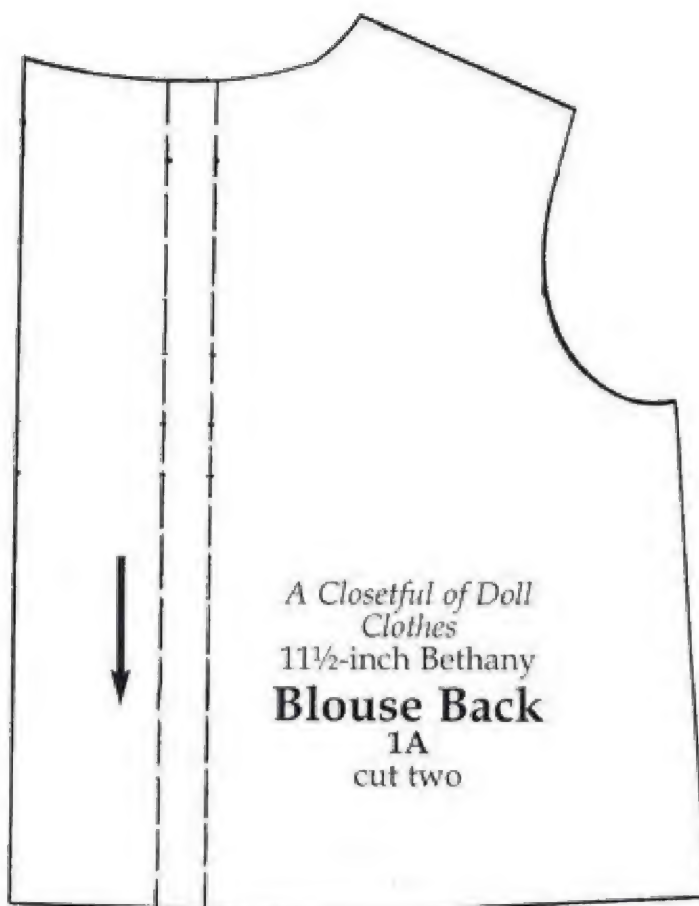
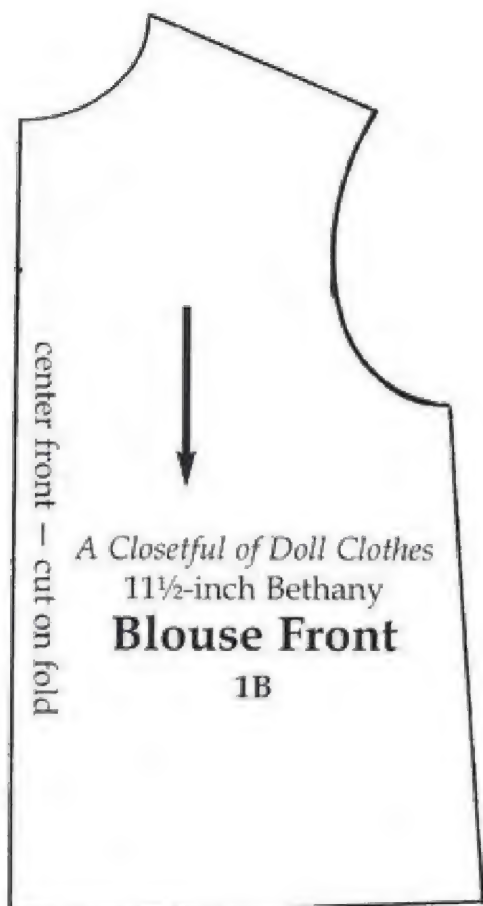


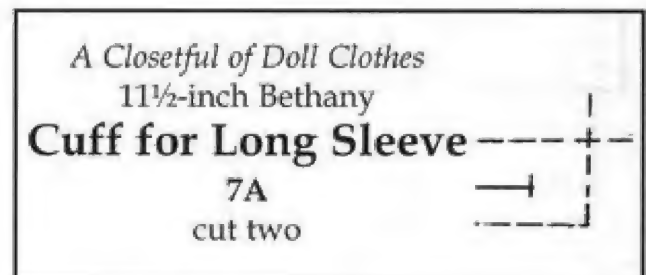
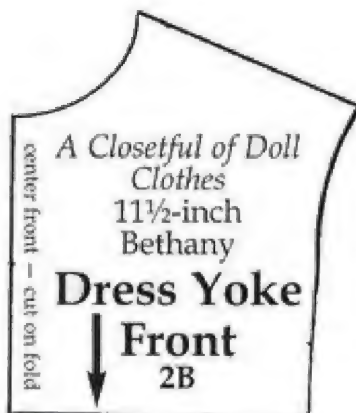
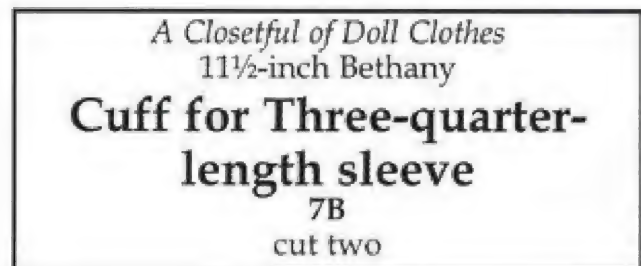
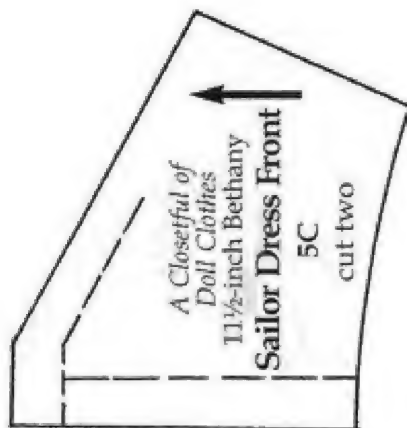
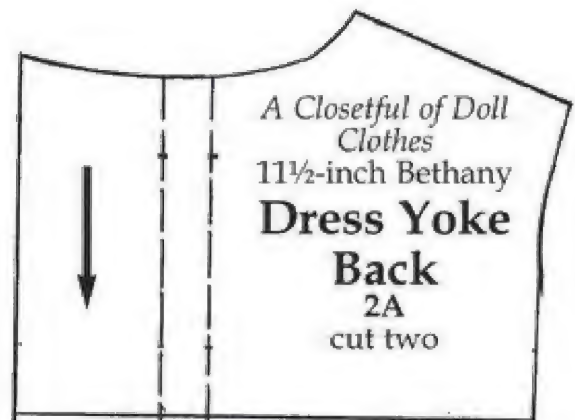
*A Closetful of Doll Clothes*  
11½-inch Bethany

## Coat

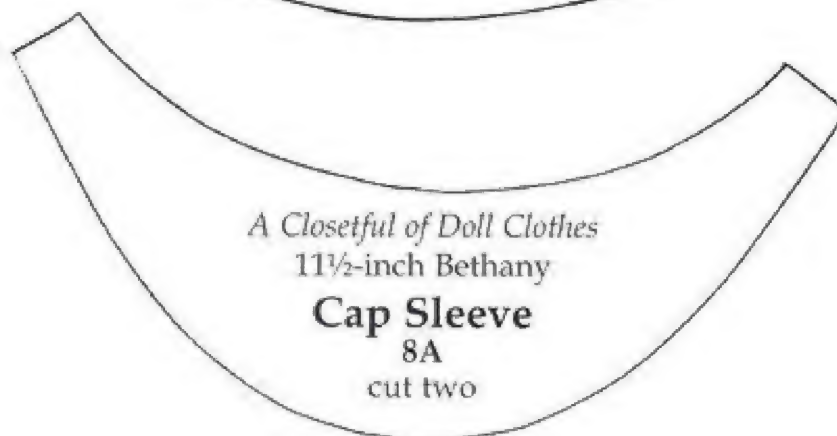
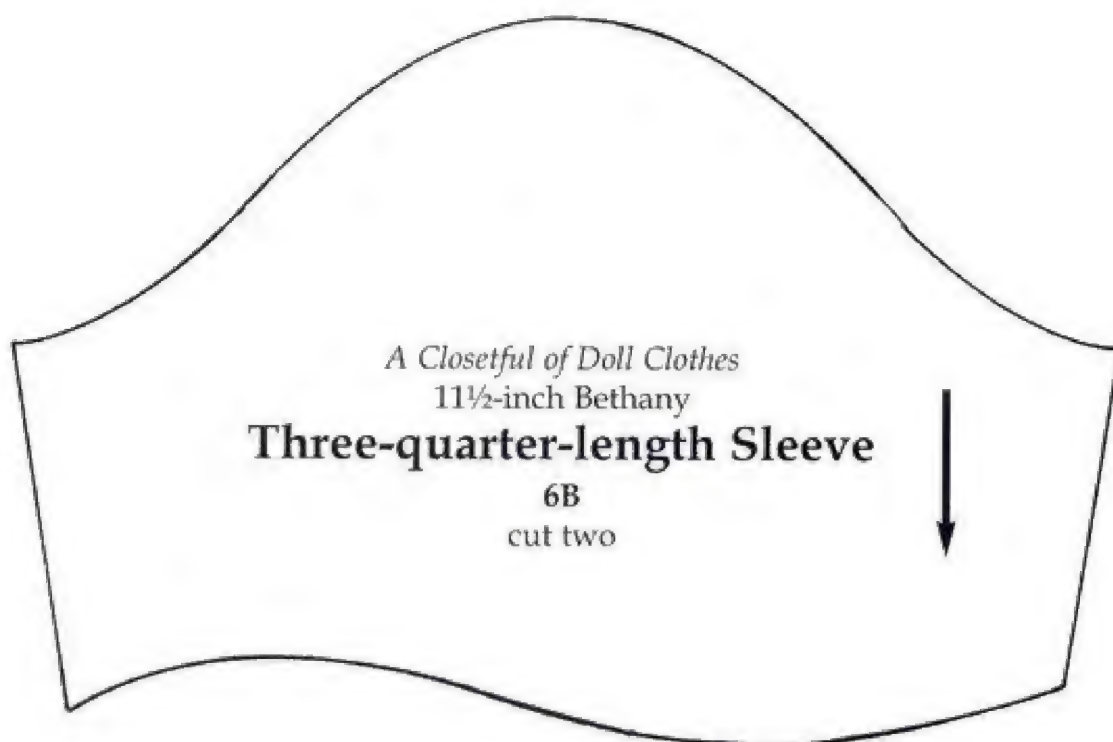
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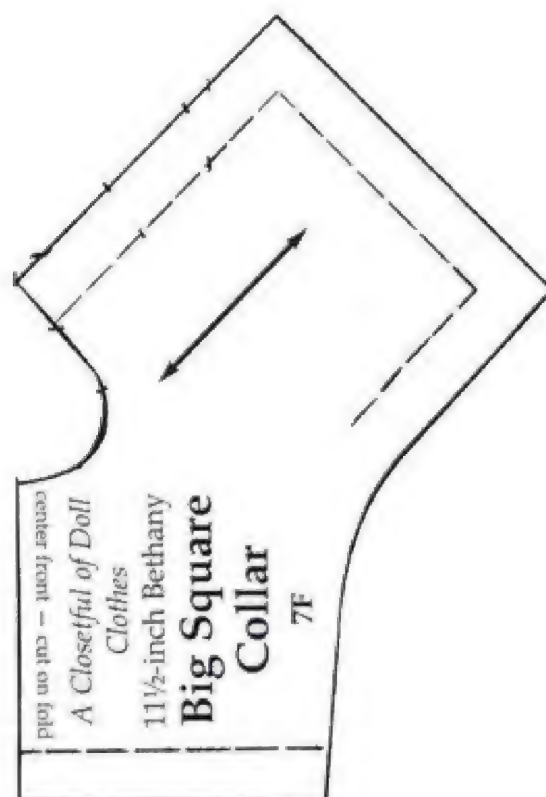
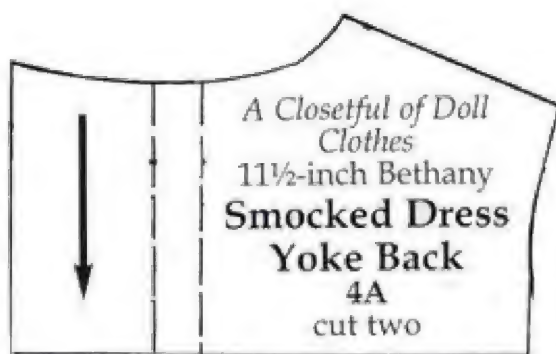
cut two both ways: over the  
center front/back and then  
those two parts over the  
shoulder line

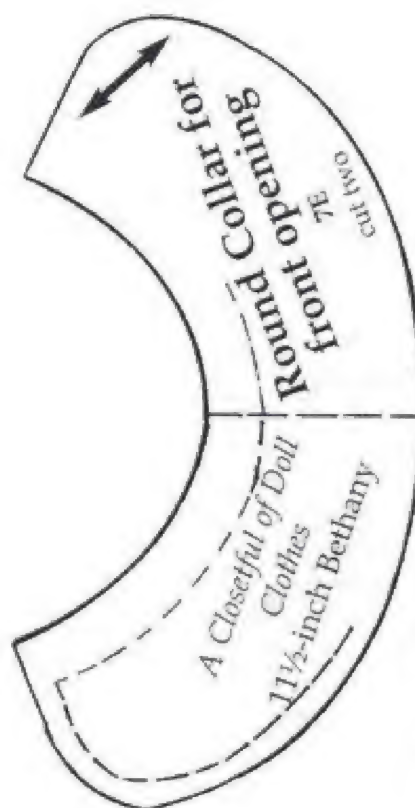
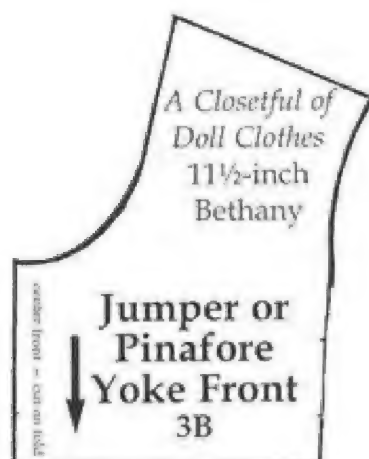
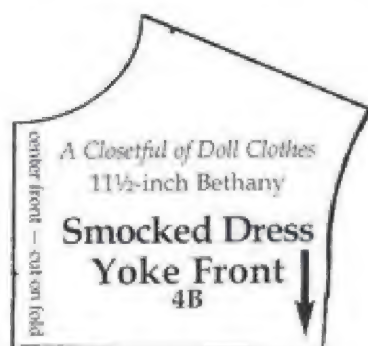
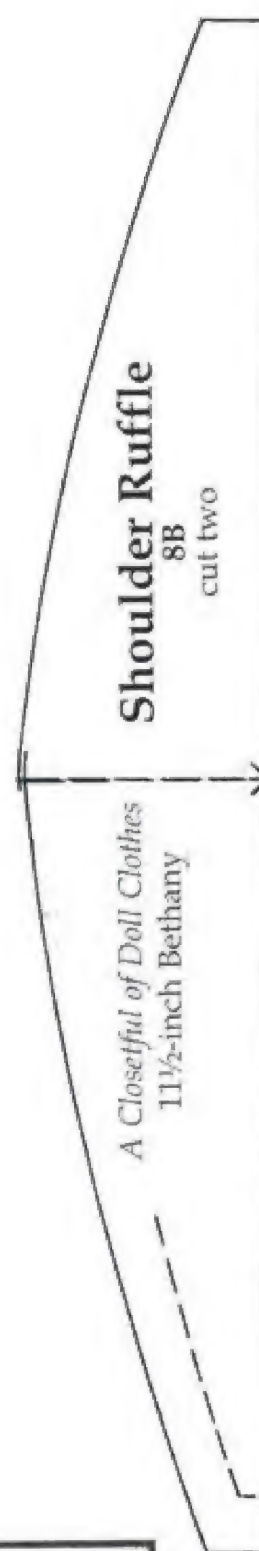
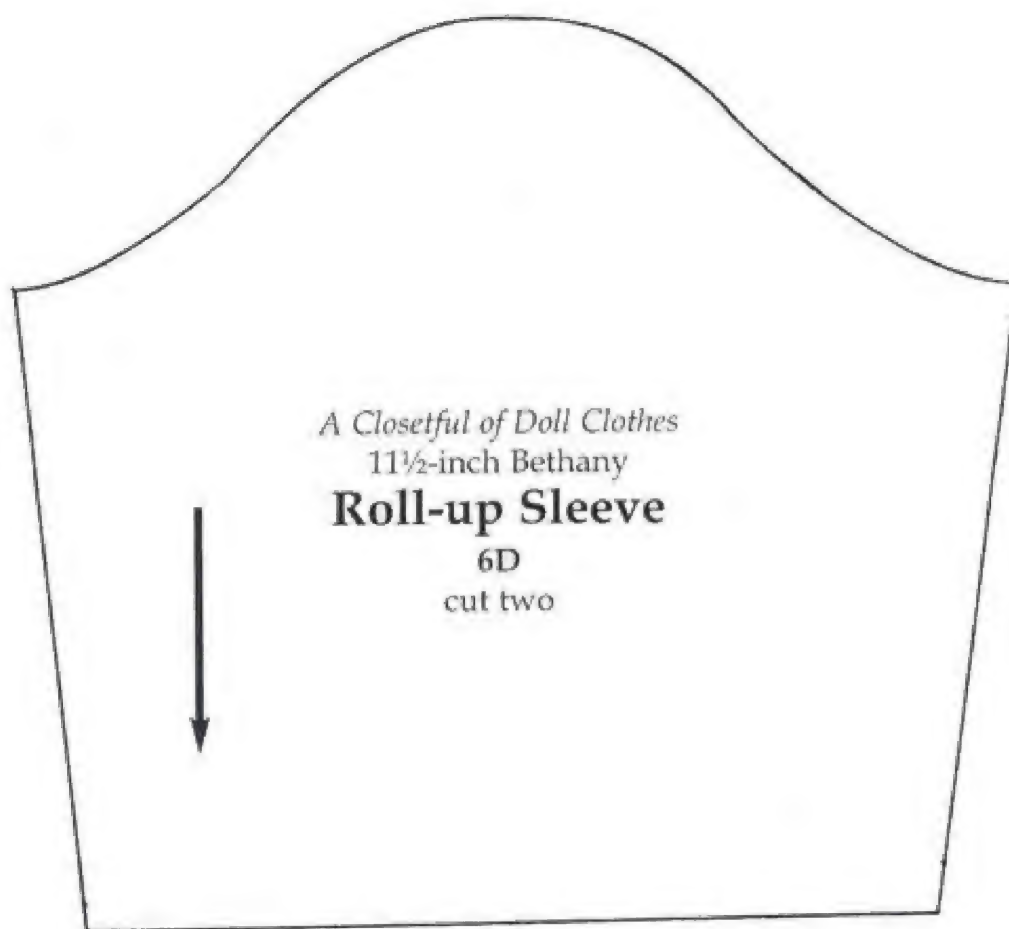


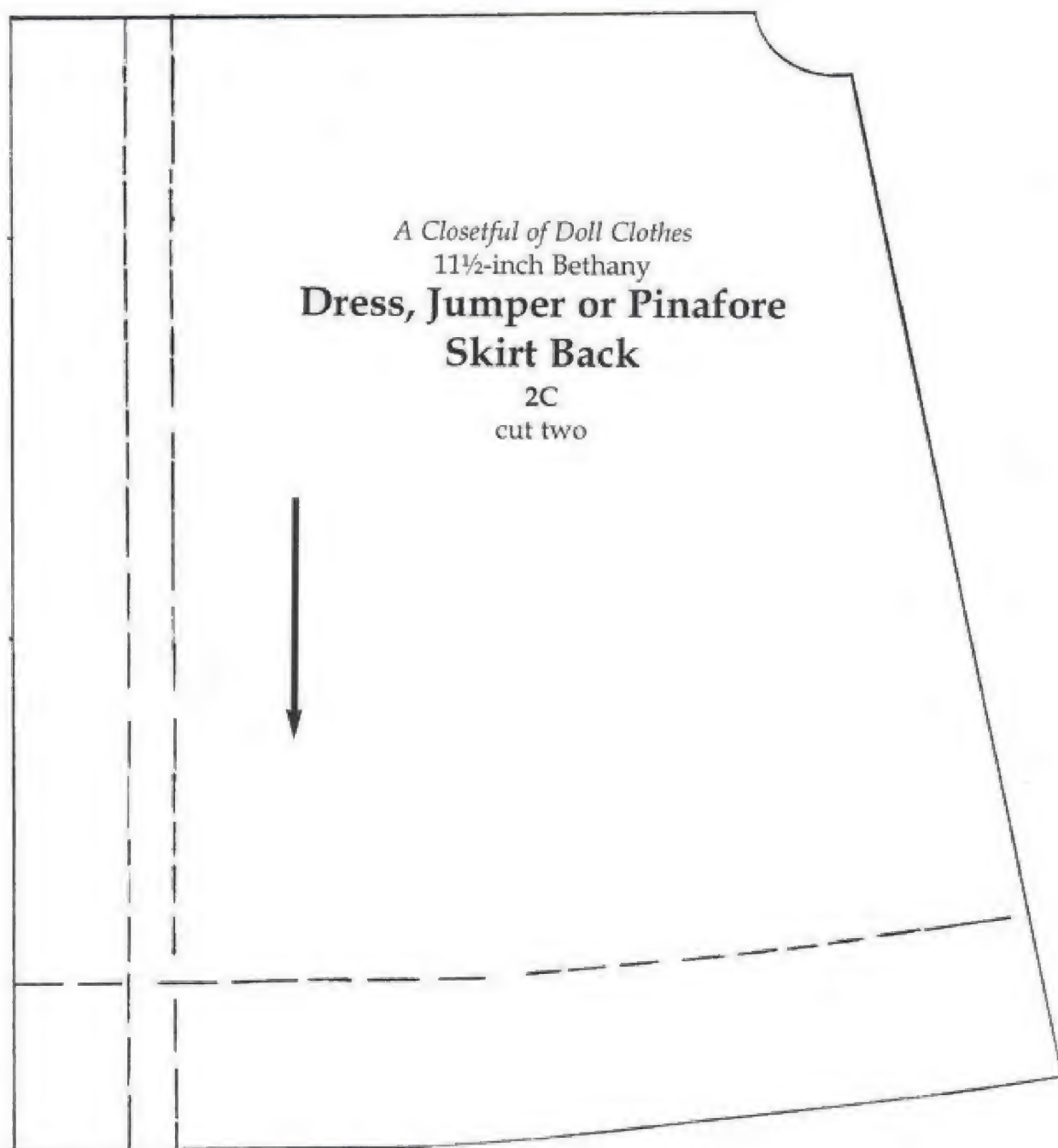




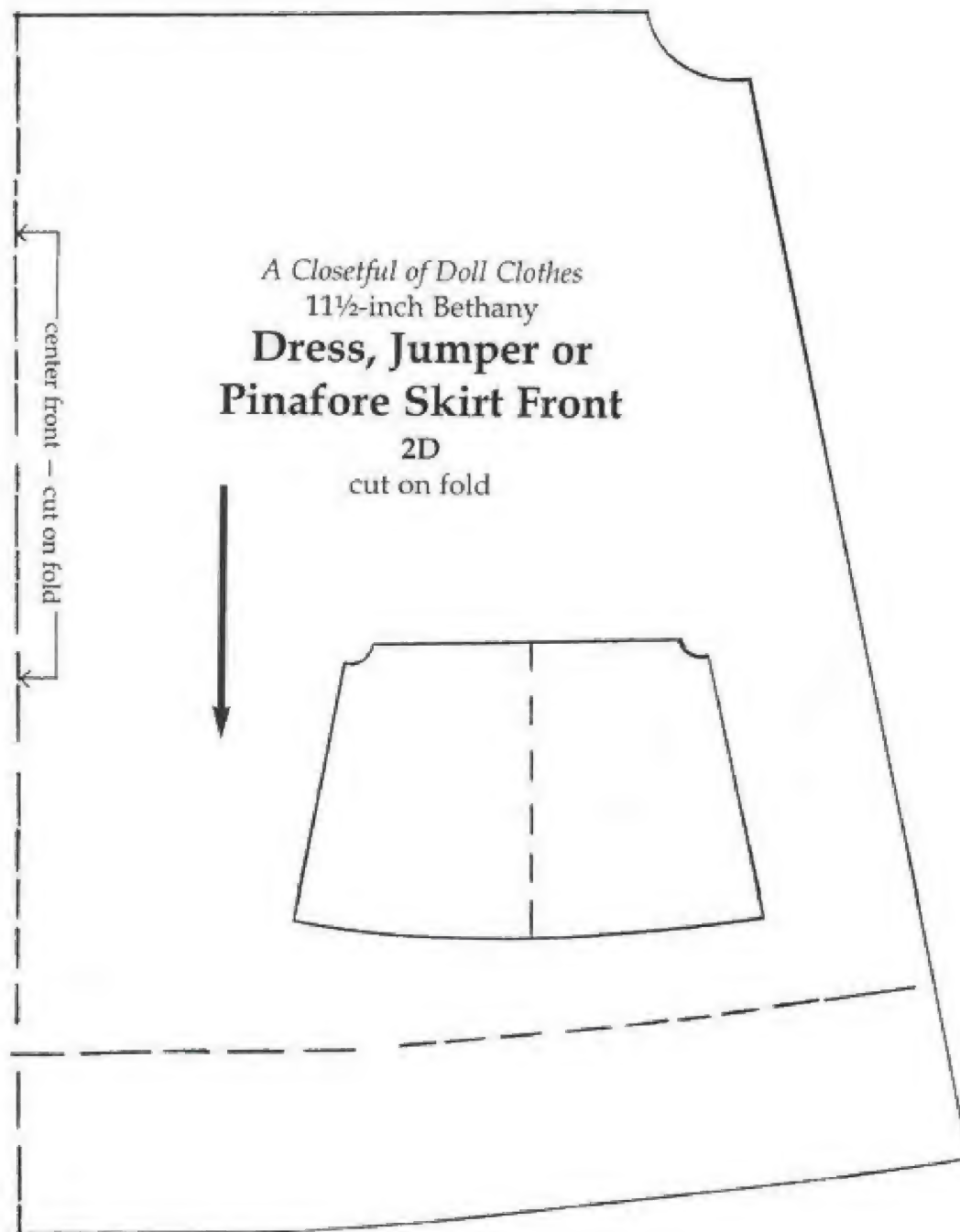


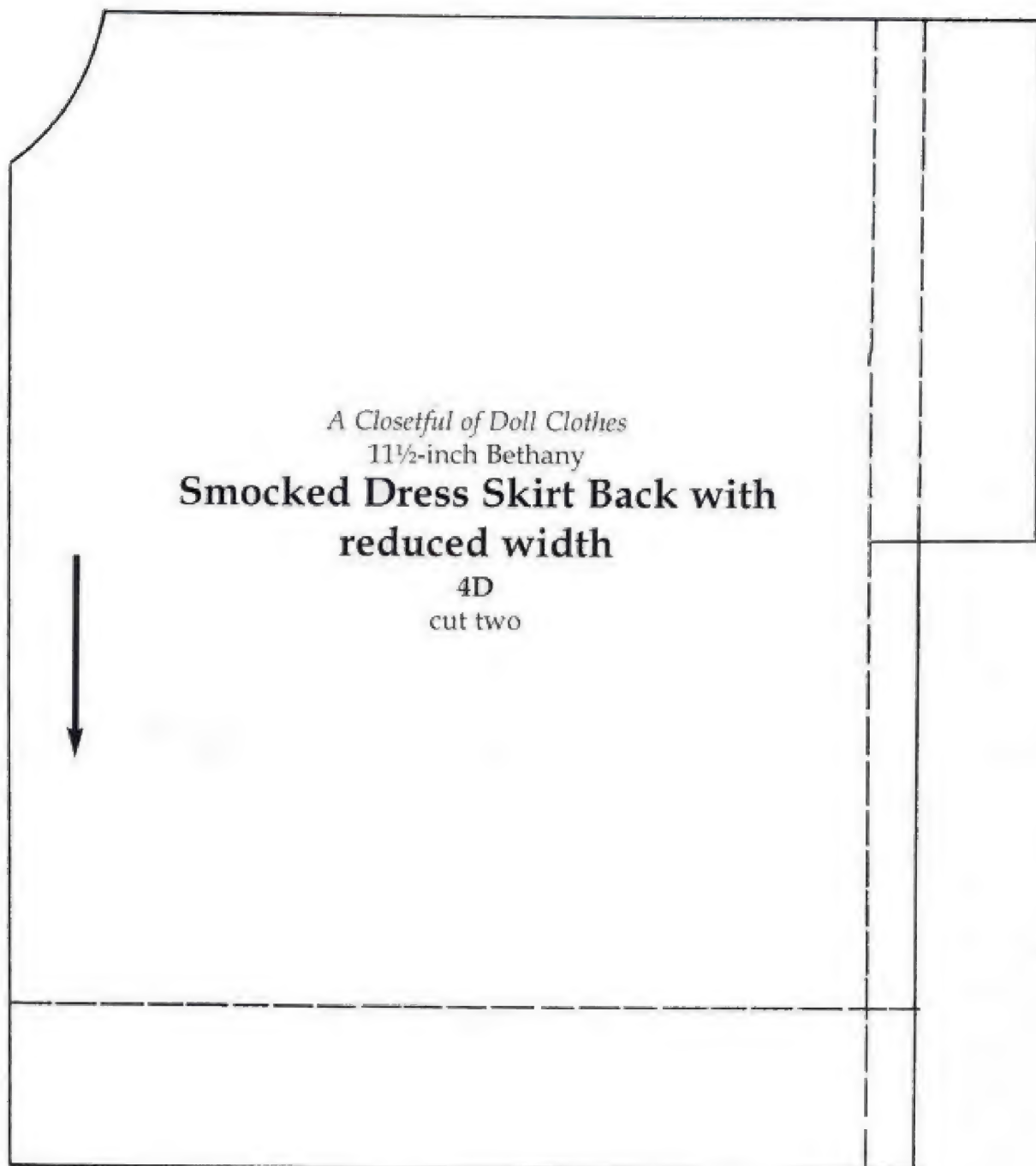


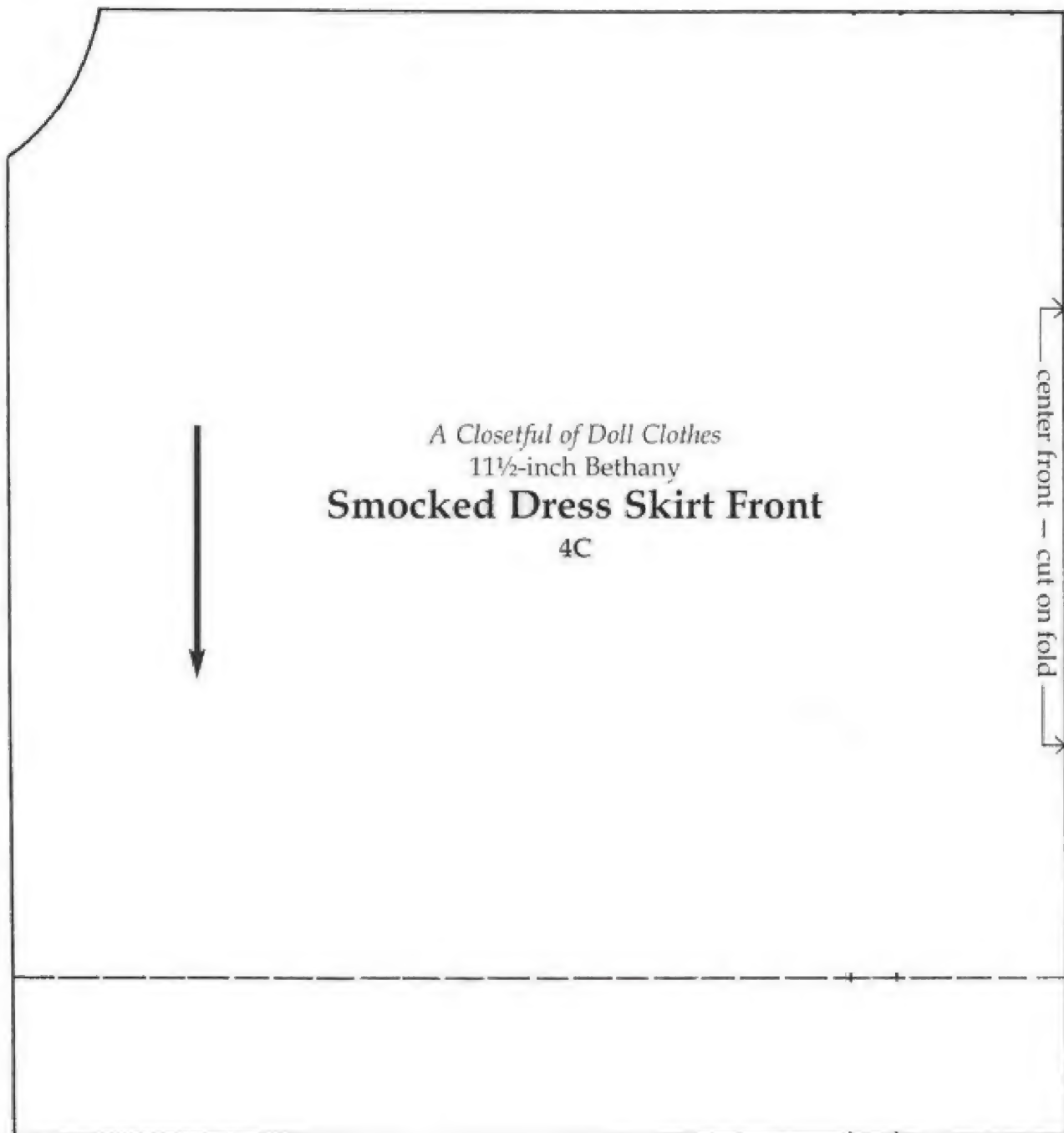


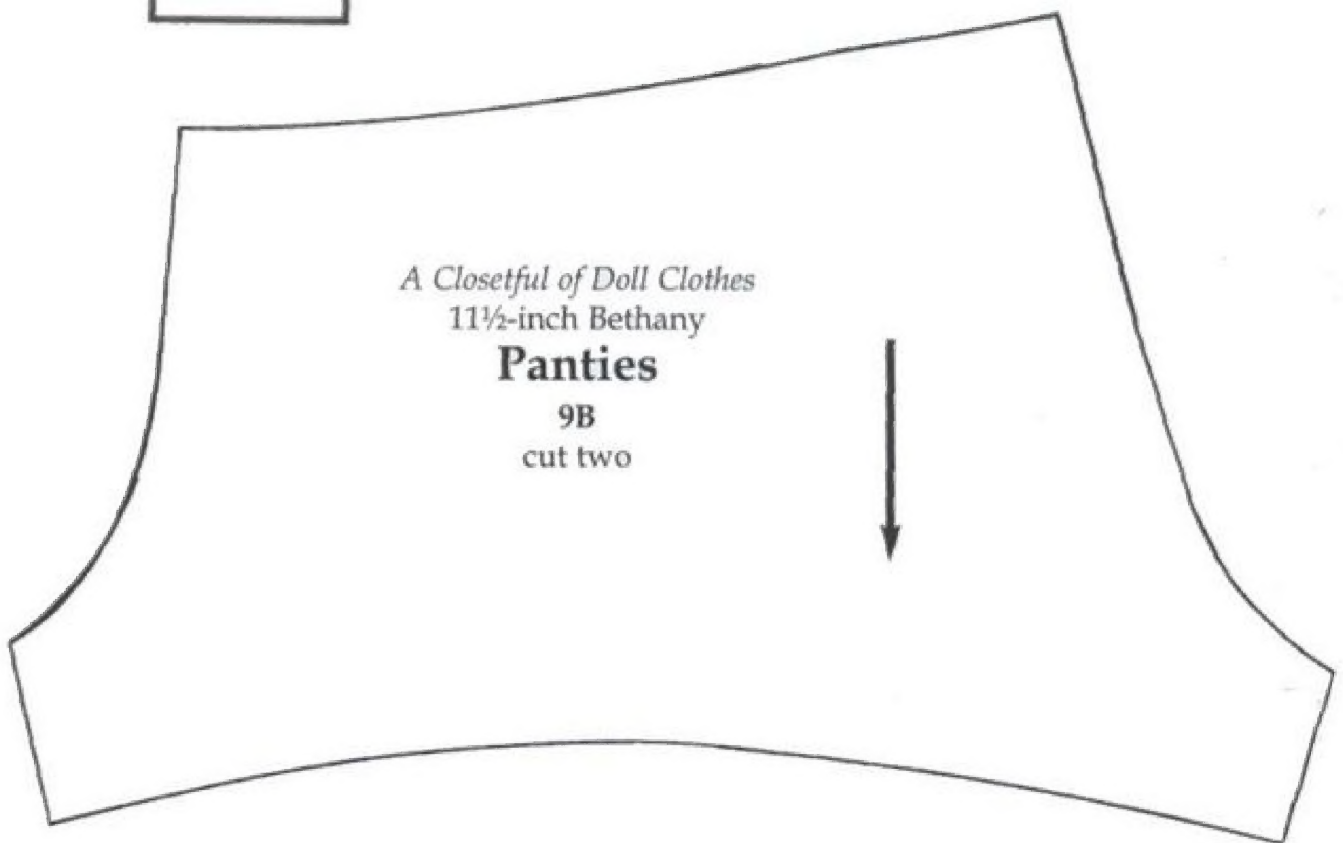
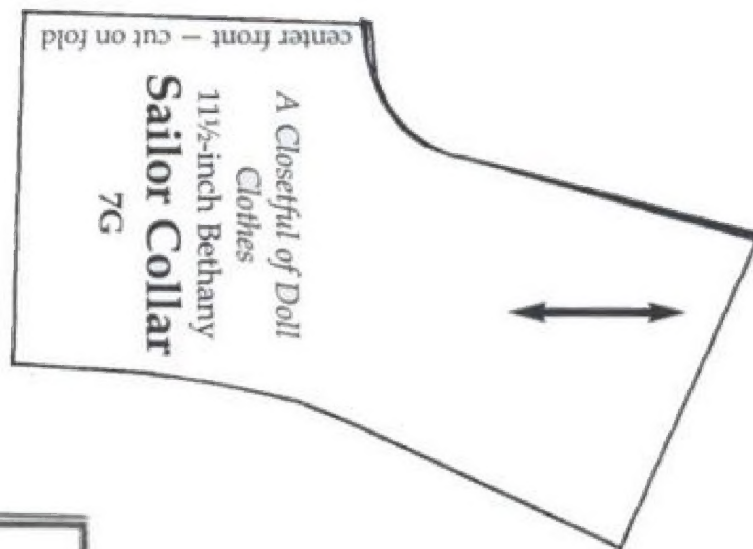




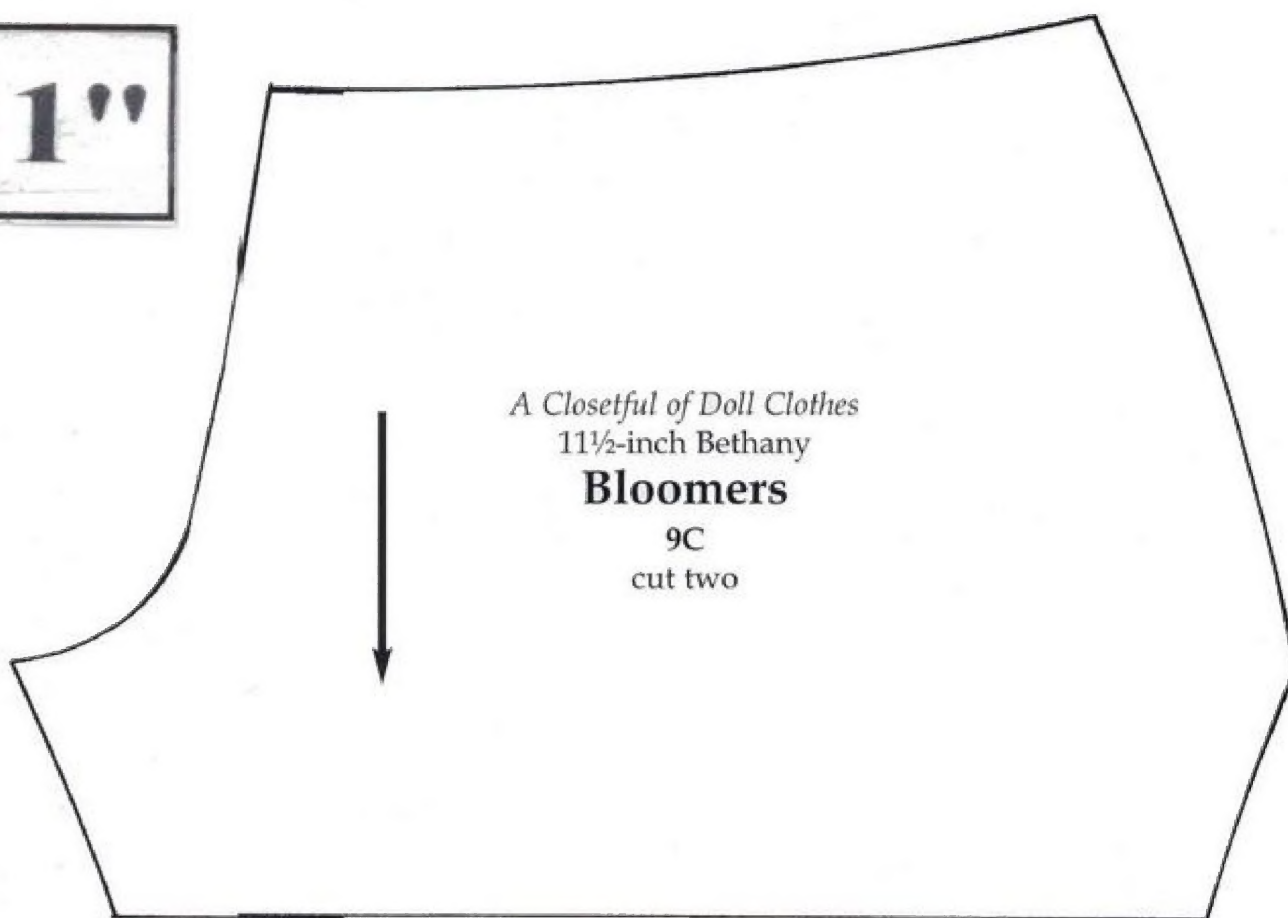
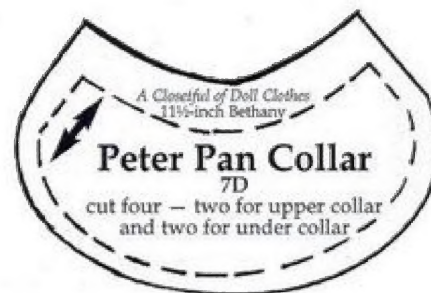
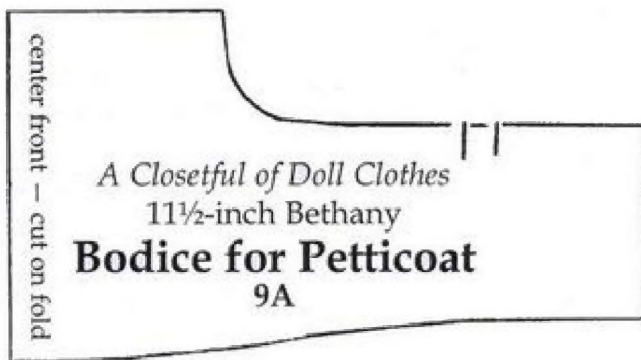












## About the Author



Rosemarie Ionker (née Meyer) is a German national, born on November 30, 1939, in Spremberg. She grew up in Cologne and Hamburg. After her secondary education, she went to Art School in Cologne and the Institute of Fashion in Hamburg, from which she obtained her masters degree in Dressmaking.

After graduation, she ran her own "Salon" and held fashion shows in a number of Germany's big cities, including Berlin and Hamburg. She was also an independent designer for garment production houses.

In 1965, after her marriage at age 26, she moved to Asia to join her husband, who was working for the Singer Company. While in Asia, she lived in Taiwan, Hong Kong, Indonesia and Singapore. While in Hong Kong, she started a children's fashion workshop, selling her creations there and expanding her market into Singapore and South Africa.

Later, while living in Indonesia, she added dolls' dresses, primarily smocked and embroidered models for collectors' dolls, to her stock. This enterprise was begun as a social project to teach sewing, smocking and embroidery work to young women who were often second or third wives (Indonesia is primarily a Muslim country, allowing men of Muslim faith to have more than one wife).

When Mrs. Ionker's father offered to take to Germany samples of the dolls' dresses the women were making, she decided to turn the project into a business under the name of "Petites Creations." What began as a small workshop quickly grew to a sizable business by the time she went back to Europe in 1987. She lived first in Switzerland and finally settled in Germany.

Over the past twenty years, Mrs. Ionker has gained much experience in making fashions for dolls. In addition to clothing, she has added such accessories as shoes, hats, luggage and other items to her line of products. She has raised three children who now live in such diverse places as Bali and Germany.

Mrs. Ionker's know-how in making fashions for miniature dolls up to children's sizes is extensive. Her strong background in the history of clothing as well as fashion and her love of handwork, especially smocking and embroidery, are very apparent in her designs.





*Creative Crafters*

# A Closetful of Doll Clothes

by Rosemarie Ionker



Rosemarie Ionker's elegant doll clothing, long the attire of choice for many famous dollmakers, is now available for the first time in pattern form. The distinguished German designer, whose finished doll clothing is available from her company, Petite Creations, shares her techniques for creating an entire wardrobe of

dresses, pinafores, coats and underclothing from just a few basic patterns, which are adjustable for dolls of four sizes, ranging from 11½ to 20 inches. Dolls by well-known artists Helen Kish and Dianna Effner model the completed outfits in stunning color photography, which includes detail shots of the embroidery and smocking that distinguishes Ionker's designs. Aimed at the experienced seamstress, *A Closetful of Doll Clothes* will ensure that your dolls are the best-dressed in town.



Rosemarie Ionker is well-known to many celebrated dollmakers, who often clothe their dolls in Ionker creations. Born in Germany, Mrs. Ionker attended art school in Cologne and the Institute of Fashion in Hamburg, from which she received a master's degree in dressmaking. A professional fashion designer for more than three decades, she has been designing doll clothing and accessories for more than twenty years. She founded her doll clothing company, Petite Creations, in the mid-1980s.

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